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SEVILLE

AND ITS VICINITY.

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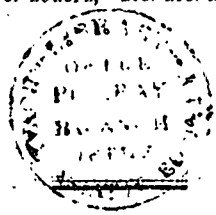
BY

FRANK HALL STANDISH, ESQ.

AUTHOR OF "THE SHORES OF THE MEDITERRANEAN," "THE NORTHERN CAPITALS OF EUROPE," ETC. ETC. ETC.



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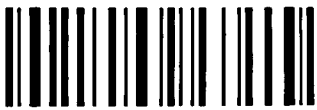
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TO

JULIAN BENJAMIN WILLIAMS, ESQ.

This Work is dedicated,

IN ACKNOWLEDGMENT OF THE AID HE HAS AFFORDED TO HIS COUNTRYMEN IN THE CULTIVATION OF THE FINE ARTS,

BY HIS FAITHFUL SERVANT,

THE AUTHOR.

PREFACE.

In this wicked world and "valley of tears," where the thermometer of our hopes and fears now rises to summer heat, and presently falls below the freezing point, our knowledge, like our money, is generally amassed for the benefit of others. We often either do not want, or cannot enjoy, the fruits of labour when they are within our grasp. Thus the historian and the antiquarian become the property of others; their course is generally run ere their fame is earned; and though they may enjoy a life of glory in the estimation of posterity, their years have already passed amidst obscurity, labour, and indigence. Artists are subject

to the same fate; and a duty of gratitude is performed in endeavouring to secure for them that reputation after death, which has frequently been denied them during life; — for while the injurers and destroyers of mankind, the fraud and violence of kings and generals, are duly chronicled, the men who have contributed to extend knowledge by representing historical scenes, and touch the affections of humanity by tender ones, are too frequently wholly neglected.

The register of Sevillan worthies is very extensive; but the abodes of some, and the works of others, have disappeared, and are daily perishing; so that the present work even now almost belongs to the narrative of another age, and the next generation will soon probably see what little yet remains, dispersed or destroyed by politics and war. Spain has been long enslaved by aristocratic and religious despotism; from the latter she has emancipated herself, devastating the

temples, and dispersing their inmates. With military coercion she will probably now become familiar. Such a nation, poor, and in arrear of the march of intellect all over the rest of Europe, is incapable of understanding or enjoying liberty,—a blessing indeed, when properly administered by an enlightened government, but applied rashly or ignorantly, ruinous to a state. Ignorant masses must of necessity be kept in subjection, until education has rendered them capable of reasoning with judgment. The ignorant and "profane vulgar" are rank weeds everywhere; a devouring cancer in society; equally ready to go the greatest lengths at the call either of unprincipled Agitators, or of corrupt Princes. The only moment when they can be regarded with pleasure is, when with a blind but generous devotion they are rushing upon the bayonets of foreign enemies.

The work now presented to the public

contains an enumeration of almost all the Convents and Public Buildings which existed in Seville during the last century, with their most remarkable contents in the present; some notice being taken of the troglodyte habitations of the Arabs. The miracles of Catholic images are recorded, to show the gross superstition of the faithful in former times; indeed, not long since, the hands of Saint Anthony were filled with letters to the Americas, which were answered on the following morning by the priests; his Holiness was the great courier of the Havannah, and the parent or the lover blessed his miraculous power of conveying speedy and secret intelligence. Dates have been carefully observed; so that, on referring to more detailed historical accounts, more minute particulars may be obtained on most parts of the work. No concise account of Seville has yet been written, and those who desire information concerning the town are obliged to seek it among rambling, diffuse, and some-

times contradictory authorities. It was easy to have expanded the details of the work to thrice its present bulk; but diffuseness has been purposely avoided, where nothing particularly interesting occurred for narration.

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SEVILLE AND ITS VICINITY.

CHAPTER I.

ANCIENT HISTORY OF SEVILLE, TO THE DEATH OF JULIUS CÆSAR.

The ancient Carthaginian name of Seville was "Spela," which signifies a plain; at a later period it was called "Hispalis." Columns have been found marked with the words "Coloniæ Hispalensis," and "Scapharii Hispalenses.' Stephanus Byzantius calls it Ibylla, as does Seneca in his tragedies: Silius Italicus, Hispal; Pomponius Mela and Tolomæus, Ispalis. Under the Romans it passed by the name of Romula. Hercules, who was a shepherd as well as a conqueror, brought the flocks of Geryon to Spain, and, the Sevillans say, built their town and founded a temple there. Pomponius Mela, a native of Cadiz, claims the distinction for his city, writing as follows (lib. iii. cap. 6): "Gadis fretum attingit; fert in altero cornu ejusdem nominis urbem opulentam; in altero templum Ægyptii Herculis conditoribus, religione, vetustate, opibus illustre Tyrii considere;

cur sanctum sit, ossa ejus ibi sita efficiunt, annorum queis manet numerus ab Iliacâ tempestate principia sunt; opus tempus aluit." He hints plainly that Hercules was buried there.

Further remark on these matters is useless, when the purpose is only to fix a name for a place of which the ancient buildings do not now exist; even of the Scapharii Hispalenses and Cæsar little more remains than a few remnánts of doubtful architecture. Of the antient heathen divinities, Venus appears to have been the most popular in Seville, and was called "Salambona," a name imported with the worship of the goddess from Syria. This ceremony was celebrated once a year by a mob of women, who went about groaning, in imitation of the laments of their goddess for Adonis, and at the same time begging charity from the bystanders. These profanities were, of course, abhorrent to the professors of Christianity, and Santa Justa and Rufina were put to death for refusing to attend them, and for having, with the vivacity and imprudence of female enthusiasm, broken the idols of the Pagan worship. Salambona was the Syrian Astarte, the divinity to whom Solomon offered incense, and for whom he risked his salvation. The women who celebrated these feasts were called Ambubaiæ, of whom Horace speaks, — "Ambubaiarum collegia, Pharmacopolæ." Another heathen god much reverenced, and fabled to have ruled Spain in very early times,

was Bacchus. The Sevillans likewise adored Mars, Apollo, and Hercules; but their principal adoration, as has been already observed, was addressed to the goddess of vanity and beauty. Longevity was with the ancients an attribute of the climate of Andalusia, Tartessus being the extreme point of the peninsula, where the sun was supposed to unharness his horses. Anacreon says,

"Non cornu Amaltheæ mi,
Non posco quinquaginta
Centumque regnare annos,
Tartessiis beatis."

Some antiquarians have imagined that Homer travelled to Spain, and that he describes the country in his Elysian Fields, as does also Solomon, in the Book of Kings, when he speaks of joining his fleet with that of Hiram, king of Phœnicia, and making a triennial expedition to Tarsis, having intended to signify thereby that he visited Tartessus. The royal poet of the Psalms says the same in the verses—

"Reges Tarsis et insulæ munera offerent;
Reges Arabum et Sabæ dona adducent."

Even to this day, in the rugged parts of the Sierra Morena, a hamlet exists called Salamea, with an old fortress, which the rustic inhabitants by tradition call the Castle of Salomon; a stream contiguous to it is named Odiel, and a neighbour-

ing village Abiud, both names of Hebrew extraction. The shafts of mines and remains of furnaces are also to be traced, but whether these were Jewish or Phœnician is undetermined. Silius Italicus, in the following quotation, speaks of two Andalusians serving in Hannibal's army,—

> "Spiciferisque gravis Bellator Aranticus oris
> Æquales ævi, genuit quos ubere ripâ
> Palladio Betes umbratus cornuâ ramo"—

The Libyphœnices, the Massieni, the Selbisini, and the Tartessi, were all tribes who lived in Andalusia, probably of African origin; but the respective districts occupied by them have not been ascertained.

When we arrive at the age of Julius Cæsar, Spanish history becomes a little more certain and clear, but it is cloudy and uncertain again in that of the Goths and Arabs. At the Roman period, what were called "Conventa" by the Romans, namely, assemblies held for dispatch of business interesting to the commonwealth, existed in Spain; a prætor, accompanied by a quæstor, generally visited Andalusia once a year. Julius Cæsar came to the country with a commission from the Romans, as appears from Suetonius: "Quæstori ulterior Hispania obvenit, ubi cum mandato populi Romani juri dicendo conventus circumiret, Gadeisque venisset." Under the Roman government two colonies existed, one composed of Latin

and the other of Roman citizens; the latter had privileges which were not extended to the former. We find that Seville was regarded in Italy as a colony appertaining to the mother country, but at what period is unknown.

Sixty years before Christ, when Julius Cæsar visited Andalusia, the town took the name of Julia Romula; indeed, San Isidorus uses the following words:—"Hispalim Julius Cæsar condidit, quam ex suo nomine, et Romæ urbis vocabulo, Juliam Romulam nuncupavit;" by which he means that Cæsar either built or founded the city, giving it his name.

In the "Historia general" of Alonzo the Learned, occurs this passage: "Despues que Julio Cæsar hubo tomado todas las Españas so el su Señorio, y de Roma vino á la provincia de Guadalquibir, y mudó á Sevilla el nombre, y mandó llamarla Julia Romula." Of the Roman magistrates who presided here we learn little or nothing, but it is reasonable to conclude that there were amongst them chiefs of Flamens, or high priests; for as the primitive Christians were enjoined to follow the order of the Gentiles in their foundations of religious communities, it was never customary to make archbishops in places where a chief Flamen had not officiated; and as there was a Metropolitan church at Seville in the earliest Christian times, a chief Flamen had doubtless exercised his profession in the town. The magistrates appear

to have been the same as at Rome, for there existed a senate, consuls, and senators, but from respect to the mother country, all Roman colonies used the words "ordo" for senate, "duumviri" for consuls, and "decuriones" for senators. Usually the duumviri were annually elected, but in some cases they remained in office for five years, and were then called "Duumviri quinquennales."

In the "Calle de las Armas," Caro found the following inscription relative to these magistrates:

"L . HORATIO . L . F GAL . VICTORI .
II VIRO . BIS . OB . PLINISSIMAM .
MVNIFICENTIAM . ERG . PATRIAM .
ET . POPVLVM . MERITISSIMO .
CIVI . POPVLVS .

This related to Lucius Horatius, of the tribe of Galeria, who twice enjoyed the quinquennial dignity of duumvir. The censors, whose office it was to collect taxes, and who were borne in a car of ivory, preceded by lictors, have also been traced in another legend, dedicated to Cæsius Pollio, and quoted by Janus Gruterus,—

L . CÆGIO . L . F .
AED . II VIR . POLLIONI .
CENS . ET . DVOMVIRATV .
BENE . ET . E . R . P . ACTO .

It appears that the Romans were not so negligent as the Spaniards in taking care of the roads and highways, although they used no post coaches; for the administration of persons who had been consuls and pro-consuls, was employed to keep the public paths clean and neat. In the garden of the Duke of Medina was found a pedestal of white marble, with flowered borders, on which a statue had once stood, with letters inscribed as follows:—

D . CVRTIO . BALBINO .
M . CORNELIO POTITO .
L . ATTIO . IVLIANO . ROMVLO .
IIII VIR . VIAR . CVRANDAR .
PIISSVMO . FILIO .
BALBINVS . PATER . PRISCA . MATER .

Hence it seems that Curtius Balbinus was one of the four commissioners of roads at that time. The other civil officers appear to have been the same as at Rome. Inscriptions are cited by Caro, to "curatores," who had charge of the public rents, of valuing property, and were commissaries to the army; to "procuratores," who overlooked the working of mines, and were in this province chosen from the "decuriones"—these last answered to the modern "regidores," or city magistrates; they took precedence from the number of children they had, and a fourth part of the

property of those who died childless passed to the chapter or confraternity of which they had been members.

The remains of ancient Roman baths are few, but Caro traces them in the parishes of Saint Ildefonso and Saint Juan de la Palma. In the convent of the "Recogidas del Nombre de Jesus," and near the old chapter house of the city, now serving for a consistory of the tribunal of the church, there are remains also, but whether of baths or an amphitheatre is uncertain. As the Romans, like modern Oriental nations, generally wore woollen stuffs, and changed them seldom, ablutions were more needful to keep the skin healthy than with our European mode of dress; bathing was then a daily practice, it is now only periodical.

It was not usual to call a place a town among the Greeks and Romans, unless it had a prætorium, or captain-general's residence, a gymnasium or public school, a theatre, a forum, which may be at once a market-place or debating-house, and a perennial river. No mention is made of walls, but Seville was walled in the time of Julius Cæsar, when he conquered it; and King John the Second, in his history, affirms that in his day they remained the same, untouched and unbroken. It is certain that the remnants consist of extremely hard mortar, altogether resembling Roman cement, while those of the Alcazar, or Moorish pa-

lace, are of stone. An antiquarian discussion has been raised about the names which the ancient gates bore; their number is said to have been the same as at present, but no certainty exists as to the names. The bye-gates, or postigos, some think were dedicated to the divinities Jupiter, Juno, and Minerva, for in antiquity it was common to have three sacred gates for those deities to every large town. Caro imagines that the "Puerta de Goles" was a votive gate to Lybian Hercules, and that of "Macarena" to his daughter Macaria. The last word is plainly Greek, from "μακαρος." There is indeed a street in Seville called the "Calle Matasta," and a Greek colony probably at some time or other was settled in Andalusia, perhaps in the same way as one is now found near to Palermo in Sicily. In the time of Caro a stone existed with the following inscription:—

M . . . . . P . . . . . .
: ATVAM . IN CAPIT .
. . . . . F . C . LOCO .
IV . . . . . TITV . . . . .
. C . C . R . . . . . D . . . .

which he considers as proving that Seville had under the Romans a Capitol, and that this stone was placed by the decuriones in the Capitol of the illustrious Romulian colony. He places the site of it where the cathedral now stands, from the

circumstance of two old arches of Roman cement being seen, one at the entrance of the Archbishop's palace, and the other contiguous to the one forming the entry of the place of Elm-trees, which latter has now entirely disappeared. Dark and doubtful, however, are all these conjectures; for though temples and churches last longer generally than fortified places, they likewise change with new dynasties and religions, sharing the fate of all human things. Indeed, Jacob Almanzor, Emperor of Morocco, according to Morgado, when he made himself master of the town, took away the gates of the Christian Church at Seville, the knockers of which were worked in the "Azequife Viejo," and sent them to serve his own mosque at Morocco, as well as two metal bells, which served him when reversed as lamps, and on the hammers of which was an ancient inscription in Latin.

After the Carthaginians were conquered in Italy, the same fate awaited them in Spain: Hannibal in his passage having left the towns garrisoned with Carthaginian soldiers. But the abilities of a Portuguese shepherd effected a revolution against the Roman authority; Pompey was defeated by the raw recruits of Viriatus, who enjoyed for fourteen years the title of Defender of Spain and Liberty. Treason effected what force could not, and Cæpio, a Roman general, bribed the Iberian senate to assassinate their master. The Roman general Sertorius had the same suc-

cess, and shared a similar fate, about the same period. These circumstances, however, demonstrate that, when aided by good generals, the Spanish nation at that time was entitled to the respect it afterwards gained throughout Europe for valour. At last, however, when Pompey prevailed, the Sevillans were so severely taxed, that the Roman senate interfered, and alleviated their sufferings.

Julius Cæsar visited Seville sixty-three years before Christ; he came first as quæstor, and appears, according to his own words in his book on the Spanish war, to have conferred considerable benefits on the city.—"Cæsar, quum à Gadibus ad Hispalim se recepisset, insequenti die, concione advocatâ, commemorat: initio quæsturæ suæ eam provinciam ex omnibus provinciis peculiarem sibi constituisse, et, quæ potuisset, eo tempore beneficia largitum esse." A second time he came as prætor, and was instrumental in relieving the citizens from the impositions of Metellus; and when consul he continued his good offices towards the town. "Insequenti prætură ampliato honore, vectigalia, quæ Metellus imposuisset, a senatu petisse, et eis pecuniis provinciam liberasse: simulque patrocinio suscepto, multis legibus ab se in senatum inductis, simul publicas privatasque causas, multorum inimicitiis susceptis, defendisse: suo item in consulatû absentem, quæ potuisset, commoda provinciæ tribuisse."

When the civil war began between Pompey and Cæsar, the latter secured for himself Spain, abandoning Greece to Pompey. He was obliged, however, to fight for the country, and after defeating Afranius and Petreius, lieutenants of Pompey, found that Andalusia had been revolutionized by Varro, who had exacted money and wheat from the inhabitants, and engaged the Gaditans to build ten vessels to act against Cæsar: —"Frumenti magnum numerum coëgit, quod Massiliensibus, item quod Afranio Petreioque, mitteret; naves longas decem Gaditanis ut facerent imperavit; complures præterea Hispali faciendas curavit." When orders, however, came that the principal persons of the Andalusian towns were to meet Cæsar at Cordova, the aspect of affairs changed, and Varro was unable to prevent the defection of a legion, who abandoned him in sight of Seville, and entering the town, mixed in friendly intercourse with the citizens, and declared for Cæsar.

"His cognitis rebus, altera ex II. legionibus, quæ Vernacula appellabatur, ex castris Varronis, adstante et inspectante ipso, signa sustulit, seseque in Hispalim recepit, atque in foro et porticibus sine maleficio consedit; quod factum adeò ejus conventus cives Romani comprobaverunt, ut domum ad se quisque hospitio cupidissimè reciperet."

Varro hoped that this untoward event might be

remedied by a march to Italica; but on the way he learnt that the gates of the town had been closed to prevent his entrance, and that the troops had revolted. Cæsar proceeded to the south, conferred favours on the towns, and at Cadiz embarked for Rome in the same ships which Varro had caused to be built for the use of Pompey. He left Longinus in charge of the province of Northern Andalusia, as proprætor, with four legions. This commander abused his trust, acted tyranically, and so exasperated the Spaniards, that a party endeavoured to assassinate him in Cordova; he was rescued, however, by his soldiers, after receiving many wounds, and instantly put to death and confiscated the property of the conspirators. This took place 45 years before Christ. The victory of Cæsar in Thessaly over Pompey gave Longinus more uneasiness than pleasure, for he could no longer continue his system of plunder with safety; he therefore, on recovering from his wounds, ordered the various tributes to be paid over to him, and exacted fresh contributions, under pretence of supplies for his journey to Africa, whither Cæsar had ordered him to proceed. Having sent two legions forward, he proceeded to Seville to see his ships, of which he had ordered previously one hundred to be built there. Lucius Titius, however, brought him intelligence that one legion had revolted at a place called Leptis, and after putting to death some centurions,

had proceeded to join the other legion, which had taken a different road towards Gibraltar. Longinus, therefore, collected his forces, which consisted of nine companies, or cohorts, six hundred men forming a cohort, three legions, and all the cavalry. He was also informed that the two revolted legions had attacked and ill treated some other troops, and proclaimed Titus Thorius, of Italica, their general. Fearing, therefore, fresh disturbances, the proprætor sent his quæstor, Marcus Marcellus, to Cordova, to retain the province in favour of Cæsar; but after a short time dissensions arose between the two generals, and Marcus Lepidus, who was then in command of the southern part of the country, was obliged to interpose in order to compose their quarrels. Longinus, with his usual avarice, collected all his wealth, and embarking with it for Rome, met the fate his misconduct deserved; he was shipwrecked, and perished near to Tortosa, a part of Spain to the south of Barcelona, which has been subsequently celebrated for the courage of its women, who, during the wars between the Spaniards and the Moors, so distinguished themselves as to gain the honour of bearing the order of the "Hacha," or Torch, a dignity conferred upon them by their Christian countrymen.

After the fall of Pompey, his sons Cneius and Sextus were not idle; they proceeded to Spain, excited a fresh revolution, and brought over the

whole of Andalusia in their favour, with the exception of Ulia in the province of Cordova, which stood firm to Cæsar. The latter, though occupied with affairs of importance in Rome, flew to Spain, and suddenly appeared before his enemies, who were not even aware that he had left the Capitol. Such celerity of movement is nothing compared with the military operations of modern days, but at that time it was considered little less than miraculous to have performed so long a journey in less than a month. He threw himself in front of Ulia, and forced the Pompeys to retire, following them towards Seville; the two armies met between two towns called Ventisponte and Carruca; the former surrendered to Cæsar, and the latter refusing to admit Pompey's troops, was fired by their general. Aulus Hirtius, who is supposed to have written the Spanish and Alexandrian wars of Cæsar, relates the circumstance in these words:—"Eo die Pompeius castra movit, et circa Hispalim in oliveto constitit. Cæsar priusquam eodem profectus est, luna circiter horâ vi. visa est. Ita castris motis, Ucubim præsidium, quod Pompeius reliquit, jussit ut incenderent, et deusto oppido, in castra majora se reciperent. Insequenti tempore Ventisponte, oppidum cum oppugnare cœpisset, deditione factâ, iter fecit in Carrucam: contra Pompeium castra posuit. Pompeius oppidum, quod contra sua præsidia portas clausisset, incendit."

Carruca is by some supposed to be the present small hamlet of Gandul, near to Alcala de Guadaira. At length the hostile armies met at the town of Munda, where was given the fatal blow to the Roman republic. This place is now called Monda; it lies near the sea, in the province of Granada;* the battle took place on the 17th of March, forty-four years before Christ; Pompey and his colleague Labienus commanded, and lost an army of 30,000 men, while the whole loss sustained by his opponent amounted to no more than 1000 killed and 500 wounded. This victory left Cæsar without a rival, and master of the world. He proceeded thence to Cordova, and destroyed his enemies in that town, to the same number nearly as those who fell at Monda. From Cordova the victorious general proceeded to Seville, where a deputation from the city waited upon him, imploring his mercy and clemency, which he promised them, and sent Caninius, one of his officers, with a party of troops, into the

* In what has been said concerning the site of this battle, the authorities of the old chronicles have been followed; but Mayer, one of the Commentators on Maziana, is of opinion that writers are in error on the subject, and that the town where the battle took place must have been considerably nearer Granada than is generally supposed. I refer, therefore, those readers who are curious on the subject, to the latest edition of the History of Spain by Mariana, where they will find the matter fully discussed.

town to retain it for him. Opinions, however, were divided within the city, and Philon, a native of Estremadura, and a warm friend of the Pompeys, left the place secretly for his native province, and conferred with Cœcilius Niger, another leader of the same faction, who had united a considerable body of troops, whence returning secretly and entering the town, he raised a revolt, and put to death the guards. Cæsar, who was encamped without the walls, had the talent, however, to draw his enemies into an ambuscade, and, while apparently negligent, induced them to sally, hoping to succeed in firing the ships in the river. The troops of Philon immediately advanced for this purpose, whereupon Cæsar suddenly fell upon them in the rear with cavalry, and slew them all. The city surrendered, and in the month of August, in the forty-third year before Christ, Cæsar entered it. This battle may be supposed to have taken place opposite the present tobacco manufactory, between the "Puerta de Xerez" and the small stream of the Guadiana, about a mile distant, the fleet of Cæsar being placed near the "Torre del Oro," where the marine college of Saint Elmo now stands.

The next mention we have of Cæsar is that he some time afterwards exhibited the head of Cneius Pompeius at Cordova, but history does not say at what interval previous to the occupation of Seville:—"Cum Cæsar gradiebatur Hispalim, pridie

idus Aprilis, caput Cneii Pompeii allatum, et populo datum est in conspectum."

This son of the great Pompey was slain at Carteia, a place supposed to be the same with Calpe, at the extremity of Spain, near the sea of Gades, where he was detected concealed in a cave. This was the last victory of Cæsar, for on returning to Rome he was assassinated by Brutus and Cassius.

The medals of Carteia represent a female head crowned with towers.

CHAPTER II.

HISTORY OF SEVILLE—CONTINUED.

After the death of Cæsar, Asimius Pollio was prætor in Andalusia, having for his quæstor Cornelius Balbus, a native of Cadiz. This latter official was eminently cruel and avaricious; he exacted contributions in every direction, caused a soldier to be burned alive because he would not fight amongst the gladiators, and exposed several Roman citizens to wild beasts,—amongst others a money broker, merely because he had an ugly face: Cicero, in his 32nd epistle, says, "Bestiis verò cives Romanos, in his circulatorem quendam auctionum, notissimum hominem, Hispali, quia deformis erat, objecit." Sextus Pompeius, however, dispossessed Pollio of the province, and retained it for himself, until the establishment of the triumvirate of Mark Antony, Lepidus, and Octavius Cæsar. On the fall of the two former, the latter became sole master of the world, and altars were raised to him, as Caro says, under the name of Pantheus Augustus. One was found in Seville with the following inscription:—

PANTHEO . AVG .
SACRVM
L . LICINIVS . ADAMAS .
LIB . FAVST . IIVIR . AVG .

In Greece the master of the world was adored under the names of Jupiter Olympicus, Genius, and Apollo. Seville was at that time opulent, and the Emperor granted to it a licence to have money coined in the town, which, under the dominion of the Cæsars, was never done in the provinces without special permission from themselves. Coins of Augustus and Tiberius have come down to us; and some were struck under Nero, in celebration of his victories at the Olympic games. We find the Roman Sevillans subsequently spoken of under the Antonines; two cohorts levied there, one of horse and the other of foot, served in Isauria, near Mount Tauris in Asia. Under Otho, when the Roman empire was in much confusion, Seville and Andalusia gained an augmentation of territory, and the right of citizenship of Rome was extended to the Lingones, or inhabitants of that part of France which is now called Langres. Of the times of Trajan and Adrian no memorials are left us here; in that of the Antonines a statue and an epigraph exist, dedicated by the boatmen, or "Scapharii," of Romula, as the town was then called, to Marcus Aurelius Verus Antoninus, in his second consulate. On one side of the base a

trident was engraved, and on the reverse a bark. This was the same Antoninus who, had he lived a Christian, would probably have been canonized. The eulogies passed on his character, by those even of the adverse religion, are examples of the respect which public virtue compels even from those of the most opposite principles and interests. He was indeed, perhaps, the only Roman Emperor who preferred saving the life of a citizen to destroying a hundred enemies; the steady object of his reign, which lasted for the unusual period, in that distracted time, of twenty-three years, being to maintain peace at home and abroad, in which he was happily successful. He repaired all the towns which had suffered from war.

Another long inscription is quoted by Caro to one Sextus Julius, which however is obscure and unintelligible. The company of Seville boatmen seem to have been a body of consideration, as we meet several times with their names in the few Roman inscriptions which remain.

In the time of Caracalla, we find another inscription on the pedestal of a statue, which being somewhat more interesting, is here transcribed for the curious.

IMP . CÆSARI . L . SEPTIMI . SEVERI . PII .
PERTINACIS . AVG . ARABICI . ADIABENICI .
PARTHICI . MAXIMI . FILIO . DIVI .

M . ANTONINI . PII . GERMANICI . SARMATICI .
NEPOTI . DIVI . HADRIANI . ADNEPOTI
DIVI . ANTONI . PRONEPOTI . DIVI . TRAIANI .
PARTHICI . ET . DIVI . NERVÆ .
ADNEPOTI . M . AVRELIO . ANTONINO .
AVG . TRIB . POT . VIII . COS . II .
PROCOS . . . . . ANVS . LYCOMEDES
PROCVRATOR . AVGVSTORVM . POSVIT .
DEDICAVITQ.

Thus translated in Spanish : " Al emperador Cæsar Marco Aurelio Antonino Augusto, hijo de Lucio Septimo severo pio Pertinaz, Augusto vencedor de los Adiabenos, y de los Parthos, hijo del divino Marco Antonio Pio Germanico Sarmatico, nieto del divino Hadriano, biz nieto del divino Trajano Parthico, y del divino Nerva rebiznieto, puso, y dedicó esta estatua Juliano Lycomedes procurador de los Emperadores, teniendo la tribunicia potestad el octavo año, y siendo consul segunda vez." This inscription existed in the house of the Counts of Castellar in Seville, when Caro saw it. The same writer mentions sixteen ancient Latin inscriptions to private persons, but the only one of interest is the following, which was found near the church of Saint Bernard, whilst workmen were removing the roots of an old walnut-tree, blown down by the wind in 1570. The Spaniards suppose it to be coeval

with the poet Ennius. The inscription is as follows:—

"Nome . vixit . anno . et mensibus VIII .
Diebus . XII . H . S . E . S. T . T . L .
Nome . fuit . nomen . Hæsit . nascenti . Cussucia .
Utraque . hoc . titolo . nomina . significo .
Vixi parom . dulcisq . fui . dum . vixi parenti .
Hoc . titolo . tegeor . debita . persolvi .
Quiq . legis . titolom . sentis . quam . vixerim . parom
Hoc . peto . nunc . dicas S . T . T . L ."

Caro translates the Latin verses into Spanish, thus:—

"Nome mi nombre fué, y cuando nacia
Se me quedó Cusuccia casualmente,
Y la una, y la otra nombradia
Este titulo mostra claramente
Aunque poco gozé la compania
De mi padre, fuí amado ducemente:
Y pagadas las deudas á Natura
Cubre mis huesos esta sepultura.
Pasagero, cualquiera, que leyeres
El breve tiempo de mi corta vida,
Y mi dolor con lagrimas sintieres
Solo esto pediré por despedida;
Que no me dé la tierra pesadumbre
Como á todos los muertos es costumbre."

Another inscription, in the anadiplosis style of the Greeks (quoted by Gruterus, p. 680), exists in the cloister of San Salvador, the collegiate church of Seville.

DIDIA . T . F. FABIA . MATER .
IN . MEO . DOLORE .
IN . HOC . SEPVLCRO .
NOMEN . IN . HIS . ADSCRIPSI . MEVM .
HIC . EST . DOMVS . MEA .
CVM . MEIS .

Thus fondly translated by Caro,—who seems delighted with the repetition of the "mine" into Spanish verse:—

"Didia Mater desdichada
Fabia, de Tito soy hija;
Aqui estoy en mi dolor
En la sepultura mia
Escrito tengo mi nombre
En mi difunta familia
Esta es mi casa, en que hago
A' los mios compañia."

We may now turn to the Hebrew and Arabic inscriptions. Of the former only one of importance has come down to us; it stands on the side of the cathedral which faces the Alcazar, and is engraved on a large piece of white marble. The interpretation is as follows:—"The testimony of this mound and of this stone thou seest here written for a memory and a sign. Here was interred the treasure of all the cups of wealth, by the law and testament, and with wisdom of the name of God he there spoke wonders, and with him was

treasured the book of medicines, tree of true wisdom. O master, merciful, just, constant, and faithful, Rabi Solomon, son of Rabi Abraham, son of Gais, son of Baruc, he was gathered to his people. He passed into his perfection in the month of Sivam, year of 5105." The month of Sivam agrees with our June; the date with the year of Christ 1335, under the reign of Don Alfonso the Eleventh.

The Arab inscriptions are uninteresting, save in two places; one in the collegiate church of Saint Salvador, a part of which says, "This is the study of Maruam: God grant us his favour: who enters here and prays forty-seven times, God will forgive him his sins; and may all pray for him who made this, and may God hold out his hand to him." The other, in Saint Juan de la Palma, in these terms: "This is the great temple of Saint Juan, which Artaxaf, king of Seville, rebuilt by order of the great Miramamolin, which was endowed with its first property by Muley Almanzor, King of Ecija; and this passed in the year 1020, when there prevailed a great pestilence in all Spain." In a more voluminous translation, however, which Caro obtained from Juan Baptista, an Arab by nation and sworn interpreter of the Inquisition, the words are as follows:—"After that Mahommed had preached his laws 200 years, and after the reign of Muley Jacob Almanzon Emir Elmuminin Enasar Edin,—(is this the Arab

Nusreddin, Glory of the Faith?)—lieutenant of God, the Count Julian passed to Spain, and he lost Spain; and so the Alcalde Tarif passed over to it, with Muza the Jailor, and conquered all the Christians of Spain. After 1025 years had passed, and after the Moors had occupied it, they governed there many years, and found in Seville a mosque called San Juan de la Palma. The King Muley Jacob Almanzor directed its re-edification, and ordered also the Alcalde of Seville, whose name was Alcalde Ahmed Balhapsa, to place a marble slab in its tower, and to engrave on it these words; and he formed it better than all the other churches of Seville, more indeed than the great church; and Muley Jacob Almanzor endowed it with the tenth fruits for all it needed, and houses and tributes for ever. Also such houses as stand on the banks of the river, which belong to the Moors, pay tribute to this church. God give victory to him who performed this work of mercy to this church in the land of Moors. The author of this writing is Hamed Xarif, son of Hadalguad: God give him freedom."

CHAPTER III.

HISTORY OF SEVILLE—CONTINUED.

THE learned antiquary Juan Pablo Martyr Rizo, in his history of Cuença, observes, that it was customary among those of the olden time to name kingdoms from the principal rivers which bathed them, and that Andalusia was first called Betica from the Betis, which flowed through it. The extent of the ancient province has been under dispute. Masdeu considers that Lusitania, or Portugal, was never called Betica, but that a large portion of the province of Granada, extending from Gibraltar to Vera, a town now famous for its tunny fisheries, was added to Andalusia by the successors of Augustus. The word "Andalusia" is a corruption of "Vandalisia," or Land of the Vandals, who succeeded the Romans, and were in turn expelled by the Moors. The modern inhabitants of Andalusia or Vandalisia do not, however, by any means consider themselves as Vandals, being more ready to call all else barbarians, than to reflect on themselves or their own origin. The present country comprises the provinces of Cordova, Jaen, and Seville, properly speaking; but Granada is sometimes included in Andalusia, particularly in speech, for Spaniards

talk of "the four Andalusias." The three first provinces occupy a space of land 100 leagues in length by 60 in breadth, bounded to the south by Granada and the straits of Gibraltar, on the west by the Portuguese province of Algarve and the ocean, on the north by Estremadura and the mountains of the Sierra Morena, and on the east by the kingdom of Murcia. The population of this country exceeds a million, and Seville is the present capital of the whole, although the dignity is disputed by Cordova, at least in point of antiquity, for that city was the capital of Betica in the time of the Romans, and during the Moorish occupation the capital of a separate kingdom. Abdoram the Third, one of its Moorish kings, who reigned in the second century of their occupation, used the following remarkable words in a paper found after his death:—"I have been monarch nearly fifty years, and always victorious in war or enjoying myself in peace; all my worldly wishes have been satisfied, yet, on counting the days I consider as really happy in that long period, their number amounts only to fourteen."

Some antiquarians are of opinion that under Constantine the Great Seville was the capital of all Spain, and Cordova only that of a province, and that the seat of government for the whole Spanish nation existed in the former city. The emperors Trajan and Adrian were both born in Andalusia, and Theodosius the First also sprung

from parents of the province. At the death of Alaric, to whom Honorius ceded Spain and France, his generals divided their conquest, and Seville was first of all the seat of government; afterwards, under Athanagildas, the town of Toledo. The entrance of Vamba into the town, after conquering the Bishop of Narbonne and Duke Paul, was rendered imposing by the march of the vanquished, clad in camel-hair shirts, with their heads and chins shaved, Duke Paul himself preceding the rest, crowned with thorns; afterwards appeared the Gothic prince with all his court, dressed out in the extreme of barbaric splendour. The history, however, of the Gothic kings is confused and uncertain: their reign in Spain may be computed to have begun about the year 479 of our era; the establishment of their court in Seville from 511, and in Toledo from 554 to 711, when they were expelled by the Arabs. Previously to the irruption of the Goths, another northern nation, the Suabians, had occupied Spain for near a century, and were not wholly subdued until the beginning of the ninth century, when they retired to the mountains and copses of Galicia. The Moors, who succeeded the Goths, have left monuments all over Spain, but particularly in the South, with a great admixture also of their blood. It may not be uninteresting to say a few words respecting the family of Lara, one of the most noble and illustrious of

these, not indeed originally of Andalusia, but Castile, although its blood became at length commingled with that of the Moorish offspring of the former kingdom. The pedigree of this ancient house, and the collateral family branches, fill four large folio volumes, and the adventures of the seven children of Lara are the burthen of much indifferent poetry. Some extracts from the Romancero General, relating to the latter, are introduced in the following story:—

In the year 970 flourished the Count of Castile, by name Garcia Fernandez; and in the year 995 he was wounded and taken prisoner by the Moors, in a battle near the river Duero, between Alcocer and Langa. Five days afterwards death relieved him of his sufferings, and although his enemies would not at first give up his body, it at length found sepulture in the monastery of Saint Peter de Cardeña. Contemporary with this Count Fernandez, and connected with him in blood, were the seven children of Lara. While attending at the marriage, in Burgos, of their maternal uncle, the Lord of Villaren, with Doña Lambra, one of the principal ladies of Briviesca, the youngest of them, Don Gonzalo, quarrelled with Alvaro Sanchez, her relation:—

" Las bodas se hacen en Burgos,
Las tornabodas en Salas;
Las bodas y tornabodas
Duraron sieto semanas.

Las bodas fueron muy buenas,
Las tornabodas muy malas."

Doña Lambra, enraged at this occurrence, ordered one of her slaves to throw with contempt a piece of cucumber, dirty and stained with blood, at the youngest Lara, who held a goshawk in his hand:

" Toma ahora tu un cohombro
Hinchelo de sangre viva,
Y arrojaselo á Gonzalo
Vente luego para mi
Que yo te mampararia,
El hombre tomó un cohombro,
Y de sangre lo teñia
Dió con él á Don Gonzalo
En sangre untado lo habia."

The slave immediately flew to shelter himself under the flowing train of his mistress, but the brothers, furious at what was then considered the greatest insult that could be offered to a knight, slew the offender in spite of the opposition of Doña Lambra:

" El hombre cuando los vió
Acojióse á Doña Lambra,
So su bridal se metia:
Los infantes que lo vieron
A' Doña Lambra decian;
Cuñada quitaos afuera
No ampareis quien mal hacia.
Mi vasallo es este hombre
Doña Lambra respondia."

The bride, burning with indignation, demanded,

in atonement of the murder, the death, not merely of the offender, but of all the family. Her husband, Ruy Velasquez, proposed in the first instance to collect six of his friends, and defy the Laras to combat; but his lady deeming this a mode of vengeance too uncertain in its results to satisfy her enmity, persuaded him to secure by treachery what was unattainable by fair means: he therefore waited his opportunity, and aided by some Moors, destroyed the whole family in an ambuscade, together with their tutor Nuno Salido, who happened to be in company with them:

"Los Cristianós eran pocos,
Veinte Moros á uno habia,
Mataron á los Cristianos
Que á vida ninguna finca."

Before this consummation of vengeance, he had also delivered their father, Gonzalo Gustios, to the King of Cordova, in quality of an ambassador, in order that he might be put to death by him. The Mussulman was more humane, however, than the Spaniard; for although subjected to a rigorous confinement, Gustios contrived to hold an intercourse with the sister of the emperor, who had formed an attachment to him, and by whom he had a son named Mudarra:

"Una hermana de Almanzor
Rey de Cordova llamado
Del bueno Gonzalo Gustios
Preñada se habia quedado."

The Moor was driven to madness at the news of his sister's infidelity, the discovery of which took place at the time of his victory over the family of Lara. She was immediately put to death, but he reserved for her paramour a punishment still more dreadful. A grand banquet was ordered, Gonzalo was invited to attend it, and by way of rendering it more gratifying to him, All manzor declared his captivity at an end. The table shone with gold and silver plate, and cups loaded with precious stones dazzled the eyes of the guests: but at a preconcerted signal, some dishes in the middle of the table were uncovered, and disclosed to sight the heads of the seven children of Lara, and in the midst that of their luckless tutor Nuno Salido. The wretched father burst into a paroxysm of grief, and his reason sunk under the horrible infliction:

"Llorando atiende Gonzalo
Las ocho amadas cabezas
De sus hijos y del Ayo
Que yacen sobre una meza."

He was confined for some time longer in prison, but as his malady was found to be incurable, the Mahommedan relented, and at last allowed him to roam at liberty about the palace, accompanied by his son, to whom, in some lucid intervals of reason, he recounted the treachery of Ruy Velasquez, and inspired him with invincible hatred to the treacherous assassin of his father's family.

When Mudarra had reached the age of twenty, Gonzalo died, and two years afterwards, the youth, who was of a courageous disposition, proceeded, eager for vengeance, to Castile, where being speedily joined by some partisans, and aided with money by Doña Sancha, the wife of Gonzalo, he defied Ruy Velasquez to single combat, the Count of Castile having promised not to interfere in the quarrel. Ruy Velasquez disdained to enter the lists against a Moorish bastard, and although counselled by Doña Lambra not to despise his antagonist, but to get rid of him by fair means or foul, he neglected her advice, and went about as usual; when at last, on occasion of returning from hunting, and at a distance from his attendants, he was assailed by his mortal enemy, whom he did not at first recognize. As, however, Mudarra approached nearer, Ruy Velasquez exclaimed—"Get thee gone, vile bastard, and insult me not by thy presence." "Cowardly assassin, defend thy life," replied the Moor. In a few minutes Velasquez fell mortally wounded, and his conqueror, over her husband's body, took a solemn oath of vengeance on Doña Lambra. Mudarra returned to his partisans, and the question now arose how she should be punished. Various tortures were suggested, red hot pincers, crucifixion, a bath of burning oil, interment alive, or stoning, and then burning her body, and casting the ashes to the winds. This last sentence

was approved, and twelve of Mudarra's followers placed their troops in a direction to stop the approach of Doña Lambra's friends, when finding every thing favourable to their wishes, they entered her palace, tore her forth in her night dress, and put her to death in the manner which had been determined on. Thus perished, like a second Jezebel, this wretched and sanguinary woman.

Towards the middle of the eleventh century, a revolution in Cordova detached Seville from its empire, and it became a separate seat of government. Mahomad Allacamita, the first Sevillan and twenty-third Spanish Arab king, reigned there seven years, when, loaded with years and infirmities, he abdicated in favour of his son Almotadedo Billah. Coins of Mahomad exist to this day. The son was a brave warrior, but appears to have achieved the most notoriety from a prowess of a different kind; he kept fifty concubines, and is said to have deflowered the immoderate number of eight hundred maids. His peculiar delight was to sit in a room decorated with the heads of those slain by his own sword. Grief for the loss of a favourite daughter, Arthira, caused his death in 1079, after a reign of seventeen years. Before this period, the Moors had been disturbed in their possession of empire by the Christians, and sixteen years previous to the death of the King of Seville, Ferdinand the First

had rescued some relics of saints from the hands of the infidels, and amongst the rest the body of Saint Isidorus, which was delivered up in great state by the Mahommedan prince, and taken to Leon, for interment in the cathedral of that town, in 1053. Two years afterwards Ferdinand died in Leon, having previously received the communion in the cathedral church, now dedicated to Saint Isidorus. Despoiled of his kingly robes, he appeared in the habit of a penitent, and the following day, on the 27th of December, he breathed his last. The devout Morgado, in his history of Seville, observes that a doubt exists whether Saint Isidorus did not convert the Moorish King of Seville to Christianity, by an apparition in his dreams; but of this the pious Catholic allows that he had no credible proof.

To pursue the Arab history of Spain would be unprofitable, were it even possible, for Conde and Masdeu do not agree even in names in their accounts of these dynasties: it is therefore only necessary to point out the leading facts in the history of Seville. We may now, then, turn to Alfonso the Sixth, of Leon, who conquered Toledo—for each province almost in Spain at this period formed a kingdom, and the barons were often more powerful than their prince. Alfonso married the daughter of the Moorish King of Seville, who was second son to Almotadedo Billah, so called by Masdeu, although Morgado names him

Almucamur Benhamet. This lady was his seventh wife: Flores, indeed, in his lives of the Catholic Queens, calls her a concubine, and relates that she became a convert to Christianity, but when about to be baptized, the king forbade her to be christened Maria, since, the name belonging to the Holy Virgin, he considered it impious for a mortal to have intercourse with one who bore even so distant a relation to the mother of the Saviour. The lady, however, was pleased with the appellation, and refused to change it, saying that after marriage the king might call her what he liked, but that she would have her own way before. Thus she was baptized Maria for the public, but with her husband always went by the name of Isabel. With this Cayda, or Zaida, as Rizzo calls her, Alfonso obtained many towns as a marriage portion, and amongst others Cuença, where the prince Don Sancho Alfonso, this queen's son, was slain in a combat with the Moors. This so exasperated the father, that he besieged Cordova, and having possessed himself of the person of the Moor Abdallah, the slayer of his son, he cut his body in pieces, and burnt them in sight of the Mahommedan army, treating in the same way several others who were taken with Abdallah. These Moors were of the Almoravides tribe, and had before this slain Alfonso's father-in-law, the Moorish King of Seville. The fortune of the Moorish princess, which consisted, besides Cu-

ença, of many other towns, namely Caracuel, Alarcon, Consuegra, Mora, Ocaña, Oreja, Ucles, Huete, Cotyra, Amasatrigo—like many other apparently profitable marriage portions, was a cause of constant disquiet to the husband, for Cuença was retaken by the Mussulmen, and the others were exposed to and perpetually disturbed by their invasions. Zaida died early in life, and was buried in the monastery of Sahagun. This monarch united the kingdoms of Castile and Leon, succeeding to the portion of his brother Sancho, who died at the age of twenty. It was at this period the Count de Vela caused Salamanca, which was deserted, to be repeopled. Alfonso gained Toledo from the Moors, according to Silva, in 1085, and first used his imperial title from the possession of the empire of Toledo. The famous Cid, who had won seventy-nine battles on his horse Babieza, flourished during this reign. Bathing was prohibited by Alfonso, as being judged injurious to energy in combat. With the aid of his bishop, Bernard, he converted the large mosque of Toledo into a Catholic cathedral, and changed the Mozarabic service to that of Rome. The Mozarabes were Christians subject to the Moors, but had the privilege of professing their own faith. At this period, in prosecution of the crusades for recovery of the Holy Land, religious orders of combatants were formed in Spain, that of Santiago being the highest, the

brief of which was given by the Pope in 1175. They wore a white gown, with a red cross shaped upon it like a sword. The hospital of Saint Mark of Leon was the principal house of the order, but it gradually acquired castles and fortresses in other parts of the province, and also of Castile. The orders of Calatrava and Alcantara are of later origin, but became almost equally powerful. The former wore red crosses on a white robe, the latter the same dress, with a red cap, until 1411, when Pope Benedict gave them a green cross in addition.

CHAPTER IV.

HISTORY OF SEVILLE—CONTINUED.

A MONARCH has, amongst others, this advantage over his subjects, that all his good actions are faithfully chronicled, and many of his evil deeds excused. It was not until very recent times that historians were to be found who dared, openly and contemporaneously, to censure the misdeeds of royalty in a manner calculated to work any amendment of the morals of a court. Although Tacitus, Juvenal, and Persius, railed against the vices and follies of the Roman emperors, and pasquinades were directed against the Pope, their satires and reprobation had no effect, and then only were valued by the curious, or pointed out for moral instruction to others, when all their power of doing good or harm to those against whom they were levelled had long ceased. That Alfonso was a worthy king, history leaves little doubt; but the hero of his reign, his faithful servant till death, and the friend and support of his predecessor and himself, was Dias de Vivar Rodrigo, sirnamed by the Arabs the "Cid," or lord. It may not be deemed uninteresting to glance over the life of one greater even than his master, but which is to be found in no royal chronicle.

Scarcely arrived at manhood, Don Rodrigo slew the Count de Gormas, who had insulted him, and though beloved by his daughter, the laws of honour at that period required her to prosecute her lower. The Cid slew her champion, and gained her hand, which had been predestined to the victor in the combat. The principality of Gormas, which he inherited in her right, rendered him rich and powerful, and placing himself at the head of a chosen band, he defeated five petty Moorish princes, from whom he exacted tribute, and who accorded to him the title of Cid, by which he was afterwards best known. The Spanish name of the "Campeador," which he also obtained, was only the title of a Guerilla chief, the leader of small bands of rovers. At a later period, when Ferdinand was threatened by the Emperor of the Germans, the resolution of the Cid impeded his progress, and a decree from the Pope freed Spain from all subjection to the Empire. The gallant Spaniard afterwards successfully combated for Sancho, the eldest son of Ferdinand, and enabled him to retake from his brothers the possessions which had been divided at the death of their father. The assassination of Sancho opened the road of advancement to Alfonso, and the Cid had the courage to compel him to perform the condition which the nobles desired to exact from him before he entered upon the sovereignty, but which they were too timid to

insist upon, namely, the oath that he was neither principal in nor accessory to the murder of his brother. But however glorious human life may be, there are always some dark shadows which cross the sunshine of prosperity. Private enemies estranged from his heroic subject the affections of the king, who already perhaps considered the Cid too powerful for a subject. On two occasions he had successfully warred against the Moors, and exacted tributes and presents, with which he returned loaded to Castile. An order was issued that he should leave the kingdom of Castile in nine days. The answer to this on the part of the Cid was a fresh present of thirty sabres, thirty horses loaded with the richest spoils, and thirty of the handsomest slaves, taken from the Moors in an excursion near Toledo. A civil war with the Moors of Andalusia rendering the services of the Cid again necessary, he was recalled from his exile, and Alfonso profited by his abilities to impose conditions advantageous to the Christians. The King Almofala was brought in triumph to the Christian court. The capture of Valencia under the conduct of this brave soldier, and the transmission of 200 horses laden with booty, and 200 cutlasses richly worked, were fresh testimonies of his ability and enterprise. Jerome of Toledo was appointed bishop of the town by him after its conquest. Fortune now seemed to have so entirely smiled upon the Cid, that nothing was

wanting to render him completely happy, when a source of misery arose in the bosom of his family. His daughters, on the recommendation of Alfonso, had married the two sons of the family of Carrion; but the young men were cowardly and vicious, and speedily left Valencia to return to Castile. On the road they tied their wives to trees, and after severely scourging, abandoned them, and departed on their road. This was done in revenge for the jeers they had suffered for the want of courage shown by them in Valencia, where a lion which had escaped from his cage entered the room where the Cid lay sleeping after dinner, and where his sons-in-law were playing with the rest of the company at backgammon; and they being the first to run away, one of them, in passing, awoke the Cid, who with a stick in his hand, took the animal by the collar, and led him back to his cage, afterwards reproaching the husbands of his daughters with their pusillanimity. The gross outrage committed on their wives, however, brought upon themselves a speedy ruin. Alfonso yielded to the demand of the Cid, that the honour of his family should be avenged in single combat. The two offenders fled wounded from the lists: they were publicly dishonoured, and their property confiscated to the crown of Castile. The champions of the Cid were Martin Antolinez and Pedro Bermudez, who fought hand in hand with Diego and Ferdinand Gonzalez. Having obtained

a divorce, the daughters of the Cid married the sons of the Kings of Aragon and Navarre, Don Sancho, the heir of the former kingdom, uniting himself with Doña Sol, and Don Ramiro, of the latter, with Doña Elvira. The fame of their father was now so widely diffused, that the Shah of Persia sent an ambassador and presents to Valencia, with the verbal compliment, that were the Cid his guest, he would feast him with the head of a horse, the most delicate dish at that time known in Persia; but being so far separated by distance, he had sent him one of the finest animals of that breed in the country. The other presents consisted of silver plate to the value of 10,000 marks, 10 golden cups, each worth 10 marks, cloths of gold and silk, 100 pounds of myrrh and balsam in a vase of gold, an ivory table garnished with gold and precious stones, backgammon boards and chess men of gold and silver, garnished also with precious stones; besides many sacks full of gold and silver coin. In his last moments, the Cid, ever faithful to the cause of his king, gave directions for an attack on the Moors, who had made a descent on the coast of Valencia; which terminated, after his death, in a complete victory. His body was brought to Toledo, and deposited in the cathedral, on the right hand side of the altar, and, as the chronicles say, had not suffered corruption when the coffin was opened after the translation. It was left on a wooden tablet, and

covered with the silken cloths which had been sent from Persia, where it lay in state: and it is also related, that after ten years had elapsed, a Jew, entering the church, approached near it, saying, "Neither Christian nor Moor have ever touched thy beard; but I will now do so, and see what thou shalt do." At that instant the Cid rose, and drew his sword half-way from the sheath. The Hebrew fell in a swoon with terror, was found in that state, and brought to his senses by immersion in cold water; but the miracle had such an effect upon him, that he forthwith turned Christian.

Passing by the reigns of the Queen Urraca, Alfonso the Seventh, Sancho the Third, Ferdinand the Second, Alfonso the Ninth of Leon, Alfonso the Eighth of Castile, and Henry the First, which contain nothing very interesting concerning Seville, we come to Saint Ferdinand, the third conqueror of the town and province. This prince, ruled by his mother, was affectionate and prudent, and she governed at Toledo when he went on expeditions against the Moors. She died in 1246, and was buried at the monastery of "Las Huelgas." The second wife of Ferdinand, Doña Juana, who was grand-daughter of Louis the Seventh of France, is worthy of commemoration, as having ordered the Deacon of Tuy, Don Lucas, to write the chronicle called Tudense. We pass, however, to the deeds of arms achieved

by her husband, as being more important to our subject. Ferdinand had been warring with the Moors ever since 1223; in the year 1246 he attacked Andalusia with success, and from Jaen proceeded to Seville, which then, though without a sovereign, was defended by a fleet and a Moorish general of repute, Axataf. An iron chain was drawn across the river from where the "Torre del Oro" now stands, and fastened to a wall, remains of which are now seen, in Triana, on the opposite side, and which have given the name of Argamason to a street—Argamason meaning in Spanish a fragment of mortar. Carmona capitulated, Cantillana was taken, and 700 Moors slain; Guillena surrendered, but Gerena, distant only three leagues from the capital, resisted, and the inhabitants fought with so much fury, that Ferdinand swore if he took the town not to leave a soul in the place alive. At last, by persuasion of their leaders, they capitulated. Ferdinand now fell sick, and returned to Guillena, but sent forward troops to take Alcala del Rio, which is contiguous to the Guadalquivir, and at only two leagues distant higher up the river than Seville, towards Cordova. Axataf threw himself into the place, and, with 300 cavalry, attacked the Christians, whom he dispersed. Ferdinand ordered the vineyards, gardens and orchards to be laid waste, so as to cut off all supplies from the enemy. Axataf, finding himself unable to main-

tain his position from want of provisions, retreated to Seville, and the garrison made the best terms they could with Ferdinand before surrendering the place. At this period, the king learned that Ramon Bonifax, his admiral, was proceeding to enter the river of Seville, and that he required assistance, being apprehensive of an attack, not only from the Moorish ships of that place, but from those of Tangiers and Ceuta. Succours were sent accordingly, and the Moors did not then make their appearance; but when the Christian troops left Bonifax to return to Alcala, they made an attack upon him, which, however, as the historians of the time report, by the efficacy of their prayers, he was enabled to repulse, taking or destroying seven gallies in an unequal encounter of thirteen Christian against twenty Moorish ships. In the month of August, 1246, Ferdinand again took the field, and proceeded to his fleet, which he ordered to ascend the river, and fixed his tents two leagues below Seville, at the "Torre de Caño," afterwards called the "Torre de los Erreros." The Moors incommoded him in this position, and he was compelled to move away to Tablada. The Master of Santiago, Don Pelago Perez Correa, with 270 adherents, had passed a ford in the river below Hasan Alfarach, now San Juan del Farache, (so called from its pleasant position, "el farach" meaning in Arabic, gaiety,) to join his master, in which he

encountered much danger from exposure to the attacks of the Moors. The stream Guadaira runs through the Tablada to join the Guadalquivir, at a distance of little more than half a league to the south of Seville. Here Ferdinand entrenched himself, and virtually blockaded the city. Perpetual combats now took place for many months between the Christians and their antagonists; the latter were aided by the Moors of Xerez and the sea coast, and the fleet of the former was annoyed by rafts sent amongst them, filled with pots of burning pitch and sulphur. The king gave orders for Bonifax to break the bridge of boats, which then united and even now unites Seville and Triana. The admiral, taking advantage of a strong breeze, directed two of his strongest vessels to attempt it, and succeeded. The war did not however for this reason cease, but, on the contrary, raged with greater fury for five months, from May to October; nor were the besiegers able to prevent communications between Seville and Triana from being carried on. Ferdinand therefore disembarked troops on the arsenal, which extends from the gate of Almenilla to the "Torre del Oro," cut off the Moorish communications, and, after some difficulty, compelled the besieged in Seville and Triana to come to terms, after a siege of sixteen months. In this war some Gallician troops, stationed near the small river Tazarete, on an unwholesome swamp

and then filled with elder-trees, did some good service. Axataf first proposed that he should share with Ferdinand the rents of the Miramamolin tribe, an African party from whom he held the city in fief, and deliver the Alcazar to the king. This was refused; he then offered the Alcazar, the rents above named, and a third of the city. This offer also not being accepted, he purposed to surrender half the city, the rents, payment of the expenses of the siege, and to separate the Christian and Moorish habitations by a wall built at the expense of the latter. The conquerors however required unconditional submission; and the Moors, fortunately for the lovers of architecture, were forbidden to pull down their great mosque, the present Giralda, which they were desirous of doing to avoid its Christian profanation or occupation; Don Alfonso, son of Ferdinand, saying that in such case he would put the whole population to the sword. Ferdinand allowed them, however, a month to remove with their effects: five ships, eight gallies, and a transport, were appropriated for such of the inhabitants as chose to embark for Barbary, of which permission it is said 100,000 availed themselves, and the rest, to the number of 300,000, had safe conduct to Xerez. Axataf and his officers were allowed to remain in San Lucar, Halmapharache, and Niebla. The latter is now a small place, sixteen leagues west of Seville, with

ancient fortified walls: it was at that period the head of a separate principality on the river Tinto. On Monday, the 23d November, in the year 1248, according to Zuniga, Ferdinand received the keys of the town; he entered it on the 22d of the following month. After divine service, he repaired to the Alcazar, and scenes of festivity followed for many days. This monarch was styled Saint Ferdinand, his ancestor being sirnamed Ferdinand the Great. The title which he had gained of sanctity he valued more, and it was then thought more worthy, than that of monarch. For this distinction armies were led into the field by princes: a prelate could raise a poor layman in his cell to a higher station than that of emperor at a word.

It does not fall within the limits of the present work to treat of the history of the succeeding Spanish kings. Observations on that of Pedro the Cruel are introduced in an account of the buildings he erected, the improvements he made, and the tombs of the victims he sacrificed. Ferdinand the Fifth, by his marriage with Isabella, united the whole of the north of Spain into one empire, and the conquest of Granada from the Moors secured the south. The king was active and ambitious, his queen pious and parsimonious; and having gained from the pope the high title of "The Catholic Monarchs," as a reward for their victories over the Moors, united

during life in glory, they sleep their long sleep in the temple of Granada, the seat of their last victory. Isabella died in Medina del Campo, at the age of fifty-three, having reigned nearly thirty years. When she felt death approaching, she received the sacraments in the dress of Saint Francis, and her body was taken to the Alhambra, where it lay in state till the death of her husband, which happened nearly twelve years afterwards; both were then deposited in the cathedral of Granada.

CHAPTER V.

GENERAL DESCRIPTION OF SEVILLE.

THE Guadalquivir, or "Great River of the Arabs," as its name signifies, which runs through Seville, has not yet been described. Before the works of nature dynasties fade away; over their existence the stream of time glides smoothly; they betray no wrinkles;—they are silent witnesses of all the changing events of centuries. What mighty secrets, what mysteries of times gone by, could the lands and waters disclose, if endowed with speech and language!

This river springs in the mountains of Segara, a part of the province of Granada; passes by Andujar, Cordova, and Seville, increasing in size until it reaches the sea at Saint Lucar, where it discharges itself into the bay of Cadiz. It is navigable to Cordova; but the Spaniards, careless and dilatory, have not used it farther than from Saint Lucar to Seville for ships of any size; and even now, owing to floods, and want of attention to the navigation of the river, it has deteriorated so much, that vessels of not more than eighty tons can reach Seville, and that even with difficulty; while all of larger dimensions remain at the Cortadura, or "Cut," five leagues lower down.

In ancient times, historians relate that the stream laved Cordova, and its mirrors reflected ships from the sea to that town upon its banks. We are not warranted, however, in paying any attention to the Chronicles of Ocampo, nor the reveries of the old historians; for although certainly, in the case of the Guadalete, which discharges itself at Port St. Mary into the bay of Cadiz, the land has encroached upon the stream, and the sea even retired from the walls of the town, in the present instance we have no respectable testimony for concluding that the Guadalquivir was ever much larger above Seville than it is now. Naval combats took place below and at Seville, but never above the town; and it is not likely that the Moors would allow their enemies who came from the north to proceed along the banks of the river without opposing them in large boats at least, were it even then easy of navigation. Caro calls the Guadalquivir the "perennial spring of Seville," and says that it had two branches, which formerly ran through the town, one entering the northernmost part, where the walls are turretted, and from thence following its course by the old Alameda, the Calle del Puerco, the Calle de la Sierpe, where the author of this work is now writing, from thence to the Plaza de San Francisco, and then to rejoin the other stream by the Puerta del Arenal, leaving what is now a principal part of the city entirely an

island. This the intelligent author already quoted considers certain, from sand and alluvial deposits found on digging the ground. The supply of water, however, by an ancient aqueduct, suffices for the use of the city; in all the lower part of the town there are one or more fountains in every house. The favourite drinking-water is that brought from the springs of the Alameda. I need hardly say of what primary importance, in all warm countries, where wine is apt to irritate the system and impede digestion, is a supply of pure water. The Moors required it for their ablutions; the Romans, who were unused to fermented liquors, paid also great attention to the quality of what was found so essential to health, and they probably were the authors of this aqueduct, which, bearing the mountain stream from an eminence, gave it fresher and purer than when procured from the river.

From the square lights to the mine from whence the water springs, which has been cut with great labour in the solid rock, Caro fancies it may have been laboured by some Phœnician or Carthagenian miners employed in searching for metals. The springs rise on the Carmona side of Alcala de Guadaira, which is seated on an eminence at about two leagues from Seville, and thence it is named the Aqueduct of Carmona. It runs sometimes above and sometimes below the ground, till within a mile of Seville, where it is received

in arches, and conveyed by a gradual descent into the town. It supplies the garden of the Duke of Alcala, the cathedral, the fountain of the Plaza de San Francisco, its convent, and the Alcazar, besides most of the other buildings in the town. The arches are formed of Spanish bricks, called "hormanos;" they are as durable as the cement of the Romans, and perhaps were used by the Spaniards before their occupation of the country. The ancient name of Alcala itself was Hienipa, which Caro considers of Greek derivation, and signifying "subterranean water;"—(is the word a corruption of γῆ, earth, and νίπτω, to wash? for the Greeks in speaking scarcely pronounce the *gamma*.) Besides this aqueduct, there is another in Seville which was built by a bishop, and called the Fuente del Arzobispo, which supplies the northern side of Seville, and in particular furnishes water to the three fountains of the old Alameda, which is preferred by the inhabitants of the town to any other. The well water is good, but it follows the rise and fall of the Guadalquivir. Pliny observes, "In ripâ Bœtis oppidum est, cujus putei crescente æstû minuuntur, augescunt decedente, mediis temporum immobiles. Eadem natura in Hispali uni puteo, cæteris vulgaris."

The climate of Andalusia in the low lands is warm, but not unhealthy. In the mountains you have every change of temperature:

" Nulli imbres, spirat semper grata aura Favoni,
Missaque ab oceano nimios demitigat æstus."

Seville, though hot in summer, is not subject to sickness or infectious diseases, and the town is more generally healthy when there is an extreme of heat than with a moderate degree, in the summer season. The cholera made great ravages when it visited the place, as was generally found to be the case in cities through which rivers flowed; but the yellow fever was less destructive than in Cadiz. The following is the panegyric passed upon Seville by an ancient chronicler, Morgado, in 1587.

" It is called by excellence the town of the kingdoms of Spain, for its most ancient Christian faith and glorious patrons, Justa and Rufina, Laureanus, Saint Hermenegildus, martyrs in Christ, and confessors in him, besides Leandrus and Isidorus, who have sanctified this fortunate country with their blood, their sepulchres, and their ashes; for its supreme felicity in possessing the cathedral, and holy office of the holy Inquisition; for its most illustrious and just senate and holy government, its ministers of justice, and divine ordinances; for its university and colleges of polite letters; for its agreeable position, its most level streets, its fine houses and sumptuous temples, and superb edifices of the Alcazares, towers, and walls; for its distinguished persons in all branches of polite literature; for its many

principal and great lords and generals, admirals, captains, pilots, merchants, masters, and all classes of soldiers and sailors; for its ancient distinguished pedigrees of knights and wealthy men, its infinite number of ladies, no less chaste and modest than handsome and graceful; for the great abundance, dainty, and good flavour, of its fruits and viands; for the eternal spring which reigns, the luxurious and fresh verdure of its trees and green banks; for the soft manner and natures of its natives; for its perpetual and constant loyalty, fidelity, and attachment to its king; for its commerce and intercourse with all the world—if the expression be allowed; for its pompous and continuous show of war, which threatens and alarms the most powerful foe; for its famous port, so continually full of all sorts of ships, which go and come to and from all regions in continual commerce with its most valuable products, and which render it populous, rich, and magnificent,—and this without counting the ordinary navigation of all the Indies, whose fleets offer in its opulent and noble port the immense wealth, which is notorious to all the world; for the tribute to its king of one million and a half of dollars every year, being to him in this way no less advantageous than honourable. From hence with reason it has passed to a proverb, that he cannot be called king, who is not king of Seville."

The circumference of Seville, which is all

walled with battlements, is from five to six English miles, being 80,750 Spanish yards. The barbicans, or embrasures, are almost as strong as the walls. It has twelve gates, and three "postigos," or bye-gates. The suburb of Triana, which derives its name, some say from the three antique arches of entrance which its gate once had, and others from Trajan, and the bridge, which, shame to the ayuntamiento, or civil authorities, is still formed of boats, and rude as in the time of Ferdinand, are famous as the first seat of the Inquisition, placed there by that king, and for the tower which caused so much damage to his army at the siege.

At the commencement of the seventeenth century Seville and its suburbs contained in house holders 100,000 persons, and in strangers as many more; but of both denominations there do not now exist more than half the number. The commerce of the Indies, which it then enjoyed, has been transferred to Cadiz, and though still opulent, it has now to subsist almost entirely from its own resources.

The public walks of Seville are extremely numerous, for almost the whole of the town is surrounded by alleys of trees; but the most fashionable are those of the Plaza del Duque, the Christina, and the Delicias. The first is of small extent, in the middle of the town, but neatly laid out, crowded with water-carriers with their clean

glasses and sugar loaves for those who choose to drink; and though it contains no flower beds, the trees supply an agreeable shade, and it is thronged on the summer evenings. The Christina is near the river side, divided into many large beds defended by trellis-work, in which odoriferous shrubs and flowers, poplar, paradise, cypress, and acacia-trees, are crowded together, and in the middle is a raised parallelogram of stone, with seats on each side, sufficiently large for a numerous assembly to walk with ease and without restraint. Four flights of steps descend to the smaller and intricate walks amongst the shrubs, and on the outside of all these are straight alleys, into which the small ones open. This place of recreation is usually frequented on the days of great parade, when all appear in their holiday garb. It fronts the naval college of Saint Elmo, and is approached by the Puerta de Xerez, and the arcade of trees which run from the Puerta de Triana to the Torre del Oro.

Proceeding from hence down the river, you reach the Delicias by a charming walk, having the shade of trees above, and on one side the river and view of Triana, with the garden of the convent of the Remedios; on the other, the orange groves of the convent of Saint Diego, now used as a tanning establishment, and what has been formed of a botanic garden, under direction of the intendant Arjona, who planned the three

places I am attempting to describe, in the year 1828;—until you arrive at a large plantation which has three centre drives, besides walks which skirt the river, and intersect the others. The whole of this ground was planted by Claudio Botelleu, an able botanist; and his care has been well repaid by the success and beauty of the plants. I have sometimes in a warm spring day tarried beneath the shade of these trees at noon, and could fancy myself in a wilderness of some new world. The venerable elms, which existed ages before this ground was planned for its present use, rose gnarled, knotted, and covered with dark green foliage, over my head; between them appeared the tender pomegranates, over which the sun threw its rays like the sparkling of the sea wave; gigantic heads of Spanish broom, with its yellow flowers, spotted each opening, and the compact orange here and there showed forth its fragrant white flower. The citron trees, of almost a palish yellow, afforded another contrast; and below were violets, snap-dragons, and an endless variety of wild plants, mingled with calmias, oleanders, and beds of fragrant red poppies. The thrushes, nightingales, blackbirds, and wrens were sometimes heard alternately, as if each waited for its associates, and occasionally warbled and chirped in chorus. The whole air seemed impregnated with the insect tribe, and beetles, ladybirds, flies of all sizes, buzzed about in the gleams of sun-

shine between the branches of the trees. The tongue of man alone was mute; his form was not seen, nor was his presence missed: for nature was all instinct with life, and creation so busied in its own projects, that I could not help contrasting the little world before me with the great one in which we live. All were occupied in the same cares as ourselves; even the flowers and the leaves of the trees seemed to have tongues, and to say, we are all looking for and expecting something—we all belong to, and are dependent on, an overruling Power. The speculations of man seemed to be transferred and to have descended to these inferior beings. What, indeed, are we more than these—bustling through their little day of life and pleasure—only creatures of a larger growth, and somewhat more prolonged and more disturbed existence!

CHAPTER VI.

PARISHES OF SEVILLE.

SAINT ANDREW.

In this parish church exists a very ancient chapel, dedicated to Saint Luke, and frequented by the brotherhood of painters. A fine carved Ascension of the Virgin, by Alonzo Cano, surrounded by paintings of the same master, is in an altar to the right of the principal entrance. Maldonado, Bishop of Badajoz, was buried here in 1545, and his vestments were preserved for exhibition after his death. To the south of the parish a hermitage was dedicated to the Apostle Saint Andrew, by the architects and artisans of Seville. The hospital called " Amor de Dios," in this parish, was situated near the Alameda, and in 1587 the various other small hospitals of Seville were united to it and to that of the Espiritu Santo. It served principally for fever patients. In front was a community of fifty-five monks of the order of Saint Pedro de Alcantara, which took its rise from the order of Saint Gabriel, to which belonged the convent of Saint Diego, now a tannery; having divided into two sections, of which the Saint Diego convent was the head, the branch establishment at Seville being used

for prayers, and the care of the sick belonging to the other. In 1666, however, it became independent, from the union of more members to the society. The Hospital of Santo Cristo de los Dolores stood close to the Pozo Santo, or Holy Well, and from it I procured a very fine picture of the Nacimiento, or Birth of our Saviour, by Murillo. This institution was for the reception of infirm women, and was founded in 1670, but not finished till 1780. A pious devotee, named Martha, who possessed some fortune, and was labouring under an incurable disorder, had a revelation of the existence of this hospital, and desired that she might be carried to it, where she in a few days breathed her last: after this her friend Beatriz Jeronima de la Concepcion, who lived in the house of Juan Gutierrez Tello, which Martha used to visit, and from whom she received charity, uniting with others, prevailed on Doña Ana Trujillo to give them a house, and by degrees, with the help of charitable persons, and amongst others Don Nicolas Bucareli, the building was completed. Prayers were read in the church in 1682, and in 1796 the sacrament was administered there. The patron was Saint Nicolas of Bari, to whom it was dedicated. The hospital "de la Misericordia" stood opposite the last mentioned asylum, and was founded in 1476 by Anton Ruiz, inspired, it is said, by Saint Isidorus to institute a brotherhood for the marriage

of unprotected girls and orphans. This aspiration he communicated to Juan Rodriguez de Torres, chaplain of the parish of Omnium Sanctorum, to whom he described the apparition of Saint Isidorus, and the admonition he had received to apply himself immediately to this excellent undertaking. A petition was sent by both to the Bishop of Cadiz for permission to found the establishment, which was obtained; and a rule was found suitable for the government of the society, which had been written years before for a similar establishment by a Franciscan friar named Andrew. The annual income of this hospital by degrees rose to near forty thousand dollars.—The parish contains 157 houses.

SAINT BARTHOLOMEW.

This parish, with those of Santa Cruz and Santa Maria la Blanca, formed the ancient Jewish quarter. An old wall runs from the Alcazar almost to the gate of Carmona, enclosing the three. The parochial church of Saint Bartholomew retains its ancient form, and Hebrew letters may be traced on it. The gate from which to visit the country, used by the Moors, was that now called "de la Carne," and they had besides within their quarter two gates to the city side, which were, one near to the Jewish inn, or "Meson de los Moros," in the Borziguineria,

and another in front of Saint Nicolas. Within their department they had an exchange and other public places, and enjoyed the privilege of exercising their own laws. Two streets retained their names after the expulsion of their nation in 1482: that of the Levis, since called "Correo mayor," from the post-house being placed there, and another the "Xamardana." The present Puerta de la Carne bore the several appellations of "de la Juderia," and "Minjoar," from the name of a rich Jew who lived in the neighbourhood; and the field or open ground contiguous was that of the "Zebreros," where the Israelites were buried.

In the year 1580, the poor people of Seville, being much distressed from the barrenness of the season, plundered the graves in this quarter of the city, and unfortunately destroyed many interesting specimens of Jewish ornamental architecture. They found bodies buried in the oriental dresses, a portion of gold and silver coin, besides some Hebrew books, which passed into the hands of the Doctor Arias Montano, but have not since seen the day, and we remain unacquainted with their value or contents. It appears that this Sevillan synagogue received tribute from foreign Jews, which was also the case with that of Toledo, although the latter made a solemn protestation against their own countrymen. Julian in his chronicle writes—"Omnes totius orbis He-

bræi ex occidentalibus synagogis solvebant tributi nomine certum quid synagogis Toletani et Hispalensi." The Spaniards, however, after taking the town from the Moors, exacted a tribute from each Jew of thirty pieces of money, in memory of what was paid by them to Judas for the betrayal of our Saviour. In the square near at hand is a convent of nuns, of the order of "Religiosas descalzas," which was begun in 1623, and finished three years afterwards. The number of the community was thirty-two.—The parish of Saint Bartholomew contains 188 houses.

SAINT BERNARD EXTRAMUROS.

This is a tributary parish of the "Sagrario." It contains the cannon-foundry, the Matadero or slaughter-house, and the parish church, which are all interesting.

The cannon-foundry is a magnificent building, and its entrance is decorated with a beautiful alley of planes. You turn from thence to a court-yard planted round with the same trees, to which creeping roses are attached, which embellish their trunks. A fountain in the middle is encircled by paradise trees, bearing a blue and odoriferous flower, like our lilac, and presenting an almost impenetrable bower; though planted within the last nine years,

they have attained the size of northern trees at twenty. The furnaces, the domes, the clang of metal, would make this place a second forge of Vulcan, were the work brisk; but it languishes, and within the last year only one hundred pieces of cannon, of inferior calibre, have been cast. The mould that receives the liquid brass (for none are cast in iron) is made of a black argillaceous clay, mixed with the hair of cattle. Mountain artillery is now made here for the war in the north; a howitzer of twelve is a newly adopted favourite weapon for mountain fighting; it will carry as far as a cannon of eight, and can be conveyed on horse-back. The top of the building is a flat terrace, commanding a beautiful view of the surrounding country.

In the parochial church is to be seen the master-piece of Herrera: it represents the Final Judgment; a Saint Michael, with the flaming sword, appears separating the just from the wicked. The saint stands facing the spectator in the middle of the picture; above appears our Saviour, surrounded by saints and doctors of the church, with quires of angels, and throned on heads of cherubim. This painting is correct in drawing, or at least more correct than the general works of the master; some of the figures can fully vie with Velasquez; for instance, that of a young man dressed in the Spanish fashion, advancing to the right of the saint. The

light, however, is spattered about in small gleams, so that, as is usual with Herrera, his figures lose effect at no great distance. His merit consists in boldness in grouping, and masterly management of the pencil, with great sagacity and knowledge of combining tints. Herrera was born in Seville, and was pupil of Francisco Pacheco, and at once a sculptor, architect, and painter. His life was disorderly and his temper violent. Velasquez for a short time studied under him, but owing to those defects was obliged to renounce his attendance. Being confined for forgery, Philip the Fourth, when at Seville, happened to see his Martyrdom of Saint Hermenegildus, in the church of that name, and exclaimed, "A man who can use his brush in this way, needs neither gold nor silver; let him be released if he promises never to offend again." He went to Madrid in 1640, where he died in 1656. He left some paintings in the cloister of the convent of "la Merced" in Madrid, and Lope de Vega sings his praises, as opposed to Pacheco:

"Adonde Herrera es sol, Pacheco es estrella."

A fine Crucifixion, by Roldan, hangs in this church, opposite to the picture of the Last Day. Roldan's wood sculptures are not, however, equal in softness to those of Montañes.

Roldan was born in 1622, at Seville, and, like Herrera, was sculptor, architect, and painter. Of his paintings none have survived to my know-

ledge. As a sculptor, he was the first who arranged the hair of his infant Christs equally over the head; before him, it was done in a centre and two side curls, which caused them to appear formal and stiff. His works are scattered over Jaen, Cordova, and Seville; in the two former towns are sculptures by him in stone of the life of our Saviour. Palonimo says he worked in the Sagrario of the Carthuja; this, however, we may doubt to have been the case, when we look at the work there. He planned the building for the Inquisition, which was before the College de las Becas. Roldan was virtuous and well-conducted; his daughter Louisa was also a good sculptor; and the father had the rare felicity of possessing children at once eminent and virtuous. He died in 1700. A Last Supper, by Varela, pupil of Zurbaran, exists in the sacristy of this church—hard, dull, and disagreeable. The building itself was erected in the last century by Zentora, and is justly regarded as one of the most beautiful temples of Seville.

The Matadero, or public slaughter-house, contains a circus for the Tauromachia, which Ferdinand the Seventh established, through Arjona the Intendant, in 1830. Instead of benefiting his people by a college for education, he endeavoured to debase and make them all bull-fighters. In this parish reside most of those who officiate in the bull-fights.

In passing from the cannon-foundry to the Puerta de Xeres, a beautiful view of the cathedral is presented as you come opposite the tobacco manufactory. The spectator has a side prospect of the splendid mass, and although a centre window remains unfinished, it does not detract at all from the grand effect of the whole. On the left is an open plain, bounded by the stream of the Guadaira, at about a mile distance. In former times this land was all planted with the alerce, a kind of incorruptible cedar, the wood of which to this day is met with sound and good, in doors and furniture, but the trees themselves are extinct. A temple of Mars was also erected near to where the convent of Saint Diego, now a tanning establishment, stands. This spot is famous for the victories of Cæsar and Pompey over the revolted Sevillans. The ancient parochial church dates so far back as the time of Ferdinand the Seventh, and was founded as a hermitage on the day of laying siege to Seville, which was the anniversary of Saint Bernard. Near this place the Jews in former times had their burial grounds, now turned into excellent gardens. The chapel of the cannon-foundry is dedicated to Santa Barbara, the protectress of engineers and artillerymen. The orchard of the king, or Huerta del Rey, stood near the cannon-foundry; it was called in Arabic, Be Ahoar. The ancient pavilion was square, with four turrets, and had a

large reservoir of water in front, Alfonso the Learned having allowed it to be supplied from the ducts of Carmona. John the Second, on the 19th of July, 1454, the day before his death, made a grant of this demesne (which had been forfeited to the crown by Rui Lopez Davalos and Alvaro de Luna) to Juan de Monsalve : a scandalous chronicle says that the beauty of the mother of Monsalve acquired him the bequest. The Moorish king of Niebla enjoyed it under Alfonso the Learned, when he was conquered by that king. Juan de Monsalve built a handsome house fronting it, which he afterwards sold to Catharine Ribera, mother of the Marquis of Tarifa. It afterwards passed into the family of Medina Celi. This possession was not under the Sevillan jurisdiction, in consequence of immunities it received from various kings. Between this orchard and the aqueducts of Carmona, in front of Saint Benito, was the convent of the Predicadores, under title of Santo Domingo de Porta Celi, founded in 1450. It stood on the site of a hermitage dedicated to Saint Domingo, and was erected by Friar Rodrigo of Valencia, confessor of Henry the Third, who was himself the prior, and died in 1465. Juan de Monsalve, proprietor of the Huerta del Rey, was also a benefactor to this establishment. The Admiral Don Fadrique Ribera obtained several privileges in its favour, but after some changes, Diego Gonzalez de Mendoza

became its patron, and had his chapel there. An object of devotion in the church was a grinder or back-tooth of Saint Domingo, whose statue, placed here by Montañes, was considered one of the masterpieces of that sculptor. A door of this convent communicated with the printing-office, from whence bulls of the Santa Cruzada were sent to America, adorned with the arms of the Pope, the King, the Santa Cruzada, and the monastery of the Escurial, or Saint Lawrence; a Geronomite monk of which last convent was the superintendent of the printing-office. This establishment was independent of all control, save the tribunal of the Santa Cruzada. It had twelve presses for printing. A fine large garden contiguous was that of the Cardinal, so called from having been the property of Don Pedro Gonzalez de Mendoza, Archbishop of Seville, and afterwards, as in the case of the chapel in the church of Santo Domingo Celi, it became the property of Don Francisco de Mendoza, Marquis of Sorles.

The parish of Saint Bernard contains 436 houses.

SAINT CATHARINE.

This parochial church was formerly a mosque, and an Arab shaft remains entire, with a belfry exactly as it existed in the time of the Moors.

In this parish is the Puerta del Ossario, through which on one occasion, during the time of the plague, the dead bodies passed, whence it took its name; a Moor exacting a toll as each went through to the burial place without. It appears from the Arab accounts that the pestilence was then so great, as to cause public business to be suspended, and create complete confusion in their city. The palace of the dukes of Ossuna, in this parish, is worth visiting for the view of two ancient ceilings of corridors of inlaid wood, called in Spanish Artesones, which are to be seen at its entrance, faded and damaged somewhat by time, but still very interesting from their complicated structure. The tower of this church served as a fortress to the Marquis of Cadiz in the time of his feuds with the Duke of Medina Sidonia, in 1470. In the following year, two wolves entered the town at day-break, and one of them attacked the priest while saying mass in this church, and tore his clothes, but did him no further damage; they then ran to the parish of Saint Peter, where one was killed by arrows; the other escaped to that of Santa Lucia, and from thence to the country.

The hospital of Saint Cosmé and Damian, or De los Bubos, was established in the middle of the fourteenth century. In the years 1351, 1363, and 1383, the town was afflicted with the plague, which, producing tumours, called in Spa-

nish Bubos, gave the name to the hospital, though it afterwards received also patients suffering from venereal complaints, and indeed in 1500 was annexed to the hospital called De las siete Llagas, where it remained, in order that there might be more room for the sick. Its first locality was probably in the parish of Saint Salvador. In 1506 the Alhondiga, or public granary, was established in this parish, to prevent distress in bad years amongst the Sevillans, and supply them with food; in the same year a great many other improvements took place, a considerable part of the town being at that time rebuilt and embellished. The founder of the Alhondiga was Don Francisco Henrique de Ribera, governor of the province. The convent of the Franciscan Terceros de Nuestra Señora de la Valle consisted of ninety-nine members, but it was not incorporated until 1602, when a house was given to the order belonging to the family of the Cespedes, they having left the convent of Saint John de Moranina, which had been allotted them by the Archbishop Mena, in exchange for their property of the Cuevas, when he founded the Carthuja there. The oratory of Saint Philip Neri is of modern date, and is included in the parish of Santa Catarina, because its principal entrance touches on it, although the body of the building belongs to that of Saint Roman. In 1698, a devout Catholic, Francisco Navascuez, coming to

Seville, founded this place of worship to our Lady de los Dolores. In the second year of the next century he died, and in 1711 Juan Rodriguez de los Rios, administrator in chief of the public funds and salt works, left his property to Don Juan Ledeño, who destroyed the small house which belonged to the institution, and built the large one now existing out of his inheritance. In this church scourging and penitential exercises were formerly performed. In 1571, the establishment of the nuns of Nuestra Señora de la Paz, who are subject to the rules of the Augustins, was founded by Andres de Segura, in the street of the Melgarejos, now called the Calle Real, where existed in 1583 the small Hospital de los Caballeros, which, four years afterwards, was united to that of the Amor de Dios.

This parish contains 360 houses.

SANTA CRUZ, OR HOLY CROSS.

This parish was almost entirely destroyed by the French, in order to form a square. The church which now appertains to it is that of the Venerabiles, in the parish of the Sagrario, or Saint Mary Mayor, to which that of Santa Cruz was an appurtenant, or Ayuda. The parish itself was founded in 1391, on occasion of a movement against the Jews, of whom the people slew forty, and dispersed the rest, and occupied two of the

three synagogues assigned to these people by Alfonso the Learned, naming them Santa Cruz and Santa Maria de las Nieves, or la Blanca, and they were added as subordinate to that of the cathedral or metropolitan church. The image of our Lady of the Paz, or Peace, was reverenced here, and in this building each Sevillan artist presented a votive picture to the holy cross. The famous one of the Descent, by Pedro Campana, is now in the cathedral, and although private property of the Vibiero family, was not given up to them when the temple was razed, it being claimed by government as an object of devotion useful to the public, and only to be surrendered to the owner in the event of his having a church to put it in himself, but it was maintained he had no right to alienate it. The convent of Saint Josepha, called Santa Teresa, of Carmelite nuns, Descalzas, stands in this parish, and contained a sisterhood of twenty-one persons. It was founded in 1575 by Santa Teresa herself, who came to Seville, bringing with her eight sisters, and lived in the street of the Armas, in houses which then belonged to the Hospital de la Misericordia. The authorities would not allow her to found a convent until she had submitted for a year to imprisonment on trial in the Inquisition, as suspicions were entertained of the purity as well of herself as of her companions; but in 1576, having undergone the religious ordeal, she was allowed to profess her order. At the same time Lorenzo de

Cepeda, brother of the saint, arrived from America, and bought a house for her use in the Pajeria, which she occupied with permission from the archbishop, and which stood in front of the garden of Saint Francis.

This parish contained 128 houses.

SAINT GIL.

The Hospital de las Sangre is without the gate of the Macarena; and was built in 1559, the establishment having been founded by Catalina de Ribera and her son the Marquis of Tarifa, but having existed till that date at the meeting-house or "collacion" of Santa Catalina. It is of immense size, containing three patios, two of which have gardens in the centre; the principal entrance is of marble, with Doric pillars below and Ionic above, and the following inscription is placed over the gateway—the name of the establishment being the Siete Llagas, or seven wounds of Christ:—

"Quinque Christi Jesu Vulneribus, nosocomium pauperibus curandis, D. Catherina de Ribera, et Dominus Fredericus Henriquez de Ribera, Thariphæ Marcio, Beticæ Antelantatus, non minore sumptû quam pietate fieri jusserunt. D. P. S. Tantorum Principum memoriâ perfeci, et portam hanc fec. integ., R. R. R. patroni, et rei administratores. M.DC.XVIII."

It was originally intended for the reception of poor sick women, but now serves as the central and general hospital of Seville, having accommodation for 3000 patients, although at the time of my visit their number was only 150. A handsome church, unattached to the rest of the building, stands within the large court, the entrance to which is of red Granada marble, and similar to the exterior of the hospital. On the portico are sculptured in white marble the three figures of Hope, Charity, and Faith, which are attributed to the hand of the great Torregiano. The interior is not completed. The grand altar is furnished with pictures by Alonzo Vasquez, some of which are signed; but they did not in general please me. One, representing the Martyrdom of Saint Sebastian, is very forced in drawing. The architecture of this church is a mixture of Doric, Ionic, and Corinthian. A collection of Apostles, of little merit, to be seen here, was painted by Stephen Marquez, and Ramirez, a pupil of Rodelas. Don Remondo de Lezana, Bishop of Segovia, gave the name of Saint Gil to the church and parish, from having been baptized in the same parish of Saint Gil in Segovia. An ancient picture of Nuestra Señora de la Guadalupe, found in 1332, existed in this church, which had been presented before the time of the Moors to Saint Leandro, by Gregory the Great, and had been hidden during their occupation of Spain.

Near to the gate of Macarena, and extending to the Puerta del Sol, in the parish of Santa Lucia, are to be found double ramparts, the remains of an ancient ditch, probably Roman work originally, with a superstructure of Arabic. At the Puerta de Cordova, in the parish of Saint Julian, which is a small bye-gate, you arrive at the prison of Saint Hermenegildus, who, having been converted to the true faith by his wife, and in consequence disobedient to the injunctions of his infidel father, Leovigildus, was put to death by him, either here, or, according to some accounts, at Tarragona. As, however, his portion was the kingdom of Andalusia, no reasonable doubt can be entertained of his having been confined here; the place of his imprisonment is a small chamber in the solid wall of what perhaps was once a fortress, but is now converted into a church; and to which the ascent is by a crooked and dark staircase. It serves for an oratory, and does not exceed six feet by eight in size, the interior descending like the meanest coal-hole at the end. The grand altar of the church contained five paintings, attributed to Herrera el Viejo, representing the incidents in the life of the saint; but they have been removed to the museum, and are not of any great merit. The other pictures of the Deposition of Christ, an Ecce Homo, and our Saviour showing to the Jews the tribute to Cæsar and to God, are attributed to Titian, but have been removed, as well

as the rest, from the circumstance of mass being no longer celebrated in the church. A very fine statue of Saint Hermenegildus, by Montañes, once existed in this church, but has lately disappeared. In the year 1579, when mass was first said in the prison of Hermenegildus, by Ambrosio Morales, the historian, the following legend was affixed to the wall:—

HERMENEGILDI ALMO
·SACRUM
SANGUINE REGIS.
SUPPLEX QUI TRANSIS,
HUNC VENERARE LOCUM.

The date of the erection of the church is so late as 1600, and it was finished in 1616; the architect being a Sevillan priest, Christoval Suarez de Figueroa. Martin Gainza, who designed and built part of the Hospital de la Sangre, was born in Navarre, and succeeded to the post of Diego Riaño in the works of the Sala Capitular, the Sacristia Mayor, and the Calices of the cathedral, in 1535. He had been already working in the building five years before. In 1541 he was commissioned to make a plan for the Capilla Real, those presented by Henrique de Egas, the master architect of the cathedral of Toledo, and Juan de Alava, of that of Plaçencia, not having been approved, probably because they partook too much of the Gothic style. This plan cost him ten years of labour, for at that time he was

engaged upon the Hospital de la Sangre; but it was at last approved, and he contracted for the work, at the price of 21,800 ducats. In 1546 the hospital was commenced, but the death of the artist in 1555 left it as well as his other works incomplete. Ferdinand Ruiz succeeded him, but, dying in 1583, also left it unfinished; the principal part of his time having been engaged upon the Cruzero and Capilla Mayor of the cathedral of Cordova, which occupied the very long interval from 1523 to 1599 for its completion, as well as upon the works in the cathedral of Seville. Some imagine that the frontispiece of the church of the Hospital de la Sangre was the work of Ferdinand Ruiz, as in 1560 he was charged with its design. Neither the sepulture, nor the date of the decease of this celebrated sculptor, is known:—one amongst the many proofs of worldly neglect and indifference of a people towards those who have been employed in works the most creditable and beneficial to their nation. The yearly stipend of all these eminent architects did not exceed 150 dollars.

This parish contains 539 houses.

SAINT ILDEFONSO.

The parish of Saint Ildefonso claims one half of the Casa de Pilatos, and its parochial church was in the times of the Goths dedicated to Saint Bartholomew. A sepulchral stone of Saturninus, who was contemporary with Saint Isidorus, was found in this church in the year 612. At that time a monk, unacquainted with drawing, but inspired by piety, made a figure of the Virgin with the Child in her arms so excellently well, that all repaired to see it, and it was worshipped under the name of the Virgin of the Coral, being imprinted upon a cloth with red bits of coral. Some place the convent of the nuns of Saint Leander in this district; others affirm that it belongs to the parish of Saint Stephen.—The parish of Saint Ildefonso contains 152 houses.

SAINT ISIDORUS.

The church of this parish contains the famous picture by Rodelas, being sixteen feet in height, with more than twenty figures the size of life, representing the death of the saint, who was found kneeling, and in that position expired. This is a remarkable work of the master, and he has painted in a magnificent manner the heads and hands of some old men gathered round the dying saint. In the heavens are figured our Saviour

and the Virgin, seated opposite each other in a glory; angels below are singing and playing on instruments, but the one who supports the music score has thick gouty legs, which the painter borrowed from Titian, sometimes erroneously called his master, and which has been said betrays the Venetian's style. Whether from the obscurity of its position, being behind the great altar, or from its real colour, the picture appeared less warm when I last saw it, than those in the church of the university. In a side chapel are two pretty Tobars, of our Saviour dressed as a shepherd with his flock, and Saint John also with sheep. The altar of this chapel is crowded with ornaments in the worst style of Churiguera; but in an opening of it is seen a Christ bearing the cross, which is supported behind by Simon Cyrenæus. The figure of our Saviour in this picture is considered good, although not by Montañes, who is the author of the Simon. The transmission of light through a red curtain gives the two figures a very striking effect.

Montañes, Cano, and all the other Spanish masters, were in the habit of colouring their figures after the example of the ancient Greeks, which is objected to by the academicians of London. This to me certainly diminishes their beauty, and I am told it is sufficient to hinder their admission to our galleries; but it is to be remarked, that in former times as much art was used to

colour a statue as a picture; and the colours, perhaps, displease us only from having faded with time and ill-usage. Of Montañes, it may be well to mention that he was born in Seville, and the fame he has acquired was gained entirely in his native town. Perhaps his sculptures are not so soft as those of Alonzo Cano, but they possess more vigour, and have extremely beautiful countenances. I should place him, with Roldan, at the head of the Spanish carvers in wood.

In the baptising chapel there is a painting on wood, by Pedro Campana, of the Virgin holding the dead Christ in her arms; and near to the altar another, by the same master, of two hermits, life size; but both are unpleasing works. This church was built by the Moors, and served them as a mosque; it contains the tombs of the Bishop of Laodicea, and Gonzalo de Herrera, the last a Sevillan doctor in theology, who died in 1579. Some fine sculptures executed by Cano were removed in the time of the French occupation.

The three places of the Pescaderia, the Alfalfar, and Saint Alberto, are in this parish. The college of Saint Alberto, containing forty-four friars of the "Carmelitas Calzados" order, was founded in 1602 by the family of the Manuels of Leon and Lando, but the sacrament was not administered in it until twenty-five years later. This building was dismantled by the French in 1810, and converted into a magazine for car-

tridges. All the sculptures of the altar-piece by Roldan were hewed to pieces by carpenters to make doors and furniture; but, fortunately, the bust of a Mary Magdalen was saved, and through the kindness of Mr. Williams is now in my possession.

The site of the place where the head of Don Pedro stands is in Saint Nicholas, but the statue existed in this parish. It is conjectured by some, that after Henry, the bastard brother of Don Pedro, had slain the king, he brought his head to Seville, and placed it for public view in the Jewish quarter of the town; and from this circumstance the place of its exposition was called the Head of Don Pedro. Pedro was slain on the 22nd of March, 1369, and on the 1st of April Henry made his entry into Seville.

The parish of Saint Isidorus contains 290 houses.

SAINT JAMES.

This parish church was a mosque, but is now remarkable for nothing more than a large painting by Mateo Alesio over the great altar, which represents in the second compartment the patron saint slaying the Moors. In the first are broken armour, and the various appurtenances of war. A figure lying dead beneath the horse of the

saint is beautifully draped. I have never met with other pictures by Mateo Alesio; but, judging from this, he is by no means deficient in energy and good drawing. This master was contemporary with, and his picture somewhat resembles those of, Rodelas, of whom he was scholar.

The church has never been finished; on the upper part of the walls there is no plaster. The family of Mexias and Mendoza have their sepulchral vaults here, as well as that of Barrera. The writer Gonzalo Argote de Molina, who is classed amongst the illustrious Sevillans, although some have conjectured his birth-place to have been Baeza, lies here. He was learned in the ancient history of Spain, and published, amongst other works, the "Nobleza de Andalusia," the Life of "El Gran Tamerlan," a treatise on the family of Argote, and an Essay on Hunting, composed for Don Alfonso, king of Castile and Leon. The imperial mantle of Charles the Fifth was once shown in this church.

The principal other edifices in the parish, are—First, the convent of Our Lady de los Reyes, of Dominican nuns, which contained thirty-seven members, and was founded in 1611 by a devout lady, Maria Dorothea, whose life was published in 1674, with an account of the convent, by Juan José Illaniz; but this probably is now lost. Her portrait was painted by Murillo, and exists in the sacristy of the Capilla de los Calices of the ca-

thedral. The members were Descalzas, or of the barefoot order. Secondly, the hospital of Saint Hermenegildus, which was founded in 1453, according to the will of the archbishop of Seville, Don Juan de Cervantes, and in the same year in which he died. The cabildo of the town, and priors of the Carthuja, were patrons of this hospital for the wounded; but it is now no longer in use, and indeed the priors of the Carthuja have also disappeared.

The parish contains 198 houses.

SAINT JOHN OF ACRE.

One of the singularities of Seville is that it holds, within and close up to its walls, enclosed by the parish of Saint Lawrence, another parish with an independent secular and ecclesiastical jurisdiction—the one I am now describing. Here the three military orders of Santiago, Calatrava, and Saint John of Acre, had each their division of ground, but that of the last was much more extensive than the others, it being a parish with streets that enter to it, and which bound its jurisdiction. Of these, one is at the gate of Saint John, another at the walls of the Varqueta, and a third at the street of Santa Clara. The parish church was rebuilt in 1525, at which period Miguel Ximenez was prior; and it held several

friars, serving as a convent. It had its baptismal font, and is independent of the jurisdiction of the archbishop of Seville, being subject to the order of Malta. Its magistrates were honoured with the title of Excellence.

Morgado writes, that on the taking of Seville, Saint Ferdinand, on reaching the spot where this parish stands, extended his hand, and said to the chiefs of the military orders, "Take thou this, and thou that;" to those of Saint John he apportioned the district they now hold, the possessions of the three orders all being, however, contiguous to each other. This last order was the most favoured: in 1249 it was freed from all taxes and tributes, and its existence was confirmed in 1261 by Alfonso the Learned. In the same year, Prince Edward of England received the honour of knighthood at Burgos from the king of Spain.

The foundation of the order of Saint John of Acre dates from the eleventh or twelfth century, and arose thus:—Some Neapolitan merchants obtained permission from the calif to found hospitals for foreigners in Jerusalem, dedicating them to the Virgin, the Magdalen, and Saint John. Bernard Gerard, a native of Provence in France, was the director, in 1118, of the last; but at what interval of time from the first establishment of the order is unknown. At the fall of Jerusalem in 1187, they retired to Margath, and from thence

to Acre, where they fought valiantly in 1280; but were driven to Cyprus, where they remained till 1310, when they took Rhodes, and kept it till dispossessed of the island by the Turks in 1520; from thence they passed to Candia, and afterwards to Viterbo in Italy, where Charles the Fifth presented them ultimately with Malta, on condition of their paying homage to the crown of Spain.

The royal drain, or sewer, which is the one into which all the minor sewers of the city empty themselves, is in this parish; which is a small one indeed, for it only includes thirty houses. In remoter times, however, it is said to have comprised 200.

SAINT JULIAN.

The church of Saint Julian, in the division of Seville called by Ferdinand "San Yllan," was formerly a mosque, and before the time of the Moors a Gothic temple. Here the devout pray to the image of the Virgin of Iniesta, a small place not far from Zamora in Leon, which had been invested with privileges from King Sancho the Brave, on account of miracles performed by the Virgin, in August, 1290, when thirteen settlers were allowed by the king to fix there. It was favoured also by his successor, Ferdinand the Fourth. The original image of the Virgin was

found in the mountains of Catalonia, lying on a piece of furze. Its first collocation in the church at Seville was in 1380—a stone having been found with the figure of the Virgin, inscribed, "Sum Hispalis a Sacello ad Portum quæ ducit ad Cordovam." Saint Saturninus, a contemporary of Saint Isidorus, was buried here during the Gothic age, in 657. At the period of the plague, in 1649, his grave was violated, and the stone which covered it lost. The chapel of the Virgin of Iniesta is the property of the cavaliers "Tous."

The Puerta de Cordova is in this parish, over which you observe the prison of Saint Hermenegildus. This has been described in my account of the parish of Macarena, as I visited it in an excursion round the walls of the town. It is fit to mention that the gate does not take its name from being on the road of Cordova, but from the circumstance of Alfonso the Learned having placed there a Cordovese guard, who remained on the spot for a considerable time after the conquest, when Alfonso succeeded Ferdinand, and was engaged in completing the division of Seville already commenced by his predecessor. The patron of this church, Julian, was husband of Basilisa; the two made a vow to God of chastity; both husband and wife had numerous followers, with whom they suffered martyrdom in Antioch, under the Emperor Maximinus, in the 309th year of the Christian era, and both were sainted after

death. Francisco Henriquez founded eight chaplainships in this parish, which were translated to the convent of Bournos in 1526, but by a bull from Clement the Seventh, they were reinstated here in the following year. Very many, indeed, are the changes of this kind which the see of Rome made; we travel backwards and forwards in ecclesiastical antiquities, to seek for endowments and benefices granted and withdrawn from interest or caprice.

A little way without the gate of Cordova stands the convent of the Capuchinos, which was commenced in 1627, with the appellation of "Nuestra Señora de la Gracia," on the site of the former convent of nuns of Saint Leander, and where in more remote antiquity Saint Isidorus lived. The only objects of interest it contained, namely, the pictures of Murillo, have been removed to the cathedral. The entrance to the church is under a mean row of elms, and neither the front of the building nor the interior presents any pleasing impression to the visitor.

The parish of Saint Julian contains 273 houses.

CHAPTER VII.

PARISHES OF SEVILLE—CONTINUED.

SAINT JOHN DE LA PALMA.

THIS parochial church is so called from the figure of a palm tree, which formerly stood in the cemetery, where a cross is now placed; and of which the following miracle is related:—Years ago, when Seville contained many heretics, a friar of the order of Saint Francis preached in this church, and said—'Let no one sin against the faith, for walls have eyes and ears.' The following night, at the hour of twelve, a heretic who had heard the sermon, in ridicule of what the preacher had said, went up to the palm-tree, and addressed it thus—'Palm, the Mother of God was no longer a maid after her delivery.' The next morning, a very old man went to the Inquisition, and denounced the culprit, who was seized by the inquisitors, but stoutly denied the accusation. The aged man was sought for, and on inquiry at his home, his grandson said that he whom they sought had died eighty years ago, and lay at the foot of the palm-tree in the burial ground of Saint John. This being related to the prisoner, he at once confessed his crime, and was punished with a penance.

The brotherhood of the Beneficiados, or parochial clergy, who had independent property, held their chapter, or cabildo, here; of whom Gutierre, mentioned in the division of Seville, was the first abbot. Indeed, to their body the term of University was applied. Formerly the name of this church and parish used to be of Saint John Battista. It is built on the site of a mosque, and a stone remained, with an Arabic inscription stating that about 350 years after the ministry of Mahomet, the Moors, when they obtained possession of Seville, found a church called of Saint John, and built a mosque upon it, which was the grandest one of the city. It appears that this took place about the year 1000. The Arab stone still remains fixed in the wall at the entrance of the church, and seems to be imprinted with the old Cufic characters. The parish church contains a Crucifixion by Pedro de Campana, which is of the good time of the master, well drawn, but hard, as is usually the case with his works. The colour is fine and rich. Of this painter it may be noted that he was born at Brussels in 1503, and formed his style on that of Albert Durer; he studied however in Italy, and at Bologna, in the year 1530, painted a triumphal arch for the Emperor Charles the Fifth. He now changed his manner to an imitation of that of Michael Angelo, and his colouring was imitated from Sebastian del Piombo. In 1548, he painted

the Descent from the Cross, now in the cathedral, and which was taken from the church of Santa Cruz. In 1552, he traced in charcoal the figures of the Spanish kings, as subjects for statues, in the royal chapel of the cathedral, for each of which he received a ducat. Soon afterwards, being advanced in age, he returned to Brussels, where he died in 1580. He excelled in portraits, and sketched on blue paper, with white chalk, as Pacheco informs us: the author possesses one done by him in that manner. Zea Bermudez mentions that he had a Crucifixion by Campana's hand, traced on white paper with a black pencil.

In this church the counts of Aquila had a tribune, and a place for interment, in acknowledgment of benefits conferred in the last century by Espinosa Maldonado, Count of Aquila. The convent of the nuns of the Conception is close to the parish church. This was founded in 1475: at that and earlier periods it was common for religious women to meet together in houses contiguous to some place of worship, and afterwards, either by testament or subscription of some of the parties, money was accumulated, and ultimately they either built in other parts, or continued to reside in a body, subject to certain laws, in the same places where they first united; and thus, although this convent was founded by Doña Leonora de Ribera, at that period, the same so-

ciety of pious persons had existed long before. They did not receive their rules until 1511, which were those of the third order of Saint Francis, with the title of Nuns of the Conception of Nuestra Señora; their dress was a white tunic having a medal of the Virgin on the breast, and on the shoulder above hung a blue mantle. In the street which runs from the Convento de la Paz, in the parish of Saint Catharine, to that of the Dueñas, is the convent of Santa Maria de las Dueñas, which contained forty nuns of the order of Cistercienses. They were founded in 1292 by Doñas Leonora and Maria of Aragon, sisters of the Admiral Don Juan Matheu de Luna, who gave them a house for that purpose; indeed, the object of the foundation was to afford an asylum for the wives of those who fought against the Moors during the absence of their husbands. This convent was much patronized by the Catholic Queen Isabel, who used occasionally to spend days there, and presented it with images, dresses, and various other gifts. An image of the Virgin existed in the convent, which was found by a shepherd in the hollow of a tree, and when he approached it, exclaimed—"Take me to my house;" on which he carried it to the parish church of Saint John, but it disappeared. Finding it a second time, the image said—"Take me to my house of the Dueñas:" the man having this divine and more precise instruction, brought it to where it has

since stood and has been worshipped. A little to the west of this convent was that of the nuns of Espiritu Santo, consisting of forty-eight members. It was founded in 1540, for the care of female orphans. In 1538, Doña Maria de Aguilar, a native of Malaga, went to Rome, where she received the habit of the Holy Ghost, or Espiritu Santo, from Pope Innocent the Third, and received permission to found the institution in Spain; but, on returning to Seville, discovered that it had already been established: she however was named superior of the convent for life, with the power of choosing a successor.—In the same street was the college of Niñas Nobles, founded by Don Manuel Arias, Archbishop of Seville, in 1715. It was destined for the maintenance of twelve noble young women. Its patron expended on it more than 230,000 ducats, in gifts and in the cost of its erection. The palace of the dukes of Alva, which adjoined this college, belonged formerly to the family of Piñeda, who sold it to ransom one of the family, Juan de Piñeda, from the Moors, and it was bought by Catharine Ribera, widow of Don Pedro Henrique, a progenitor of the dukes of Alcala, in 1496. It belonged to the dukes of Alva as marquesses of Villanueva del Rio. The hospital of St. Bernard, which was contiguous to the parish of Saint Martin, after passing the Plazuela of Saint Juan de la Palma, claims great antiquity of origin, inasmuch as the

establishment existed in Constantinople under Constantine the Monk and the Empress Ida, in 1057. It was for the relief of aged men without support, and was therefore called " de los Viejos." The convent of Monte Sion, consisting of eighteen friars of the order Predicadores, stood in what is called the Plaza del Cañon. It owed its foundation to Doña Mencia Manuel de Guzman, a descendant from the Duke of Medina Sidonia, who died in 1559, the year of its erection. The convent then passed into the hands of this order, by mandate of the council general assembled in Avignon, in 1561: its new occupiers built the church, and translated the body of the foundress of the convent to its great altar for burial. The pictures which were in the church of Saint Bernard have all been dispersed. In the vicinity of this hospital exist remains of what are supposed to have been baths in the time of the Romans.

I subjoin the Spanish translation of the Arab inscription on the wall of Saint John de la Palma: " Este es el gran templo de San Juan el cual, reedificó Axataf Rey de Sevilla, por mandado del gran Miramamolin el cual; fué dotado de sa primera hacienda por Muley Almazor Rey de Ecija, y esto fué por los años de 1020, habiendo gran pestilencia en España."

The parish of Saint John de la Palma contains 360 houses.

SAINT LAWRENCE.

In this parish stood the Inquisition of modern times. It includes also one half of the Alameda Vieja. Of the tremendous tribunal, to which the inscription of Dante—"Lasciate ogni speranza, voi che entrate"—might be well applied, nothing now remains save the exterior walls and the council chamber. During the Constitution of 1823, the library and some other rooms were blown into the air, whether designedly or by accident is not known. The building serves at present as a barrack for troops. In the neighbourhood was to be seen a hospital and hermitage, called of Santa Barbara, on the wall of which was painted a figure of the Virgin, which existed in the time of the Goths, under the title of the Rocamador, and served for hermits of that designation, to whom certain privileges were granted through means of Saint Amador, who in 1252 introduced this order into France, under the name of Roca de Amador. The convent of Saint Clemente is for nuns of the order of Cistel, and is one of the oldest in Seville, having been established in 1249 by Saint Ferdinand, as appears from a document of his grandson, Ferdinand the Fourth, expressed in the following terms:—"Porque el Rey Don Fernando, nuestro bisabuelo, y el Rey Don Alfonso, nuestro abuelo, ganaron la muy noble ciudad de Sevilla

de los enemigos de la fé, en dia de San Clemente, que es una de las nobles conquistas del mundo, y porque esta ciudad fué ganada en tal dia como este hicieron en esta dicha ciudad un monasterio a honra y loor de San Clemente, é hicieron de Dueñas de la orden del Cistel, y dieron les heredamientos é hicieron les merced." This convent was formerly a Moorish palace, some walls of which are supposed to be distinguishable at the present day. In the church is a tomb covered by a simple red pall, with the following inscription in black and gilt letters:—"Here lie Doña Maria of Portugal, wife of Alfonso the Eleventh, and mother of Don Pedro, as also two young Infantas of Castile." Beneath the choir are the bodies of Doña Berenguela, daughter of Alfonso the Tenth, and grand-daughter of Saint Ferdinand, besides two ladies of royal blood, Beatrice and Leonora, daughters of Henry the Second, one of whom, Beatrice, was lady abbess of the convent. The ceiling of this church is worked in cross-beams of wood, with open apertures, and is well worthy of attention. The walls and cupola are fresco, painted, and various figures of saints appear in the different compartments. I observed in the church some good pictures by Juan Valdes, but they were placed provokingly high, and it was impossible to know what the subjects were. In an altar of Saint John there are some beautiful little saints by Pacheco; its sculpture, however,

is not remarkable for excellence. The parish church of Saint Lawrence should by all means be visited. The genius of Montañes exceeds itself in the figure of the patron saint, which stands in the middle of the grand altar, holding a silver gridiron in one hand, and a palm-branch in the other, necessary emblems to his personification, but uninteresting and uncongenial to the spectator with feelings of taste. It is to be lamented that all fine works of the Spanish school are eternally disfigured by mysteries and unpoetical appendages, which do not harmonize with the grand and the graceful, and contribute to mar the pleasing sensation we should otherwise experience in seeing them. Like the fatal puns and play of words in which Shakspeare so much indulges, and which debase his style, so are the crude delineations of the passion, the implements of torture, the bloody wounds, and the other familiar vulgarisms which perpetually obtrude themselves in the finest works of this country. The Spanish artists copied nature, but they did not always choose happy models; although it may be alleged in their behalf that their employers often would not allow them to do so. The remainder of the carved wood-work with which this church is adorned does not correspond in beauty with the works of Montañes, nor does it appear to be by his hand.

In the Chapel de la Assumpcion is a very fine

Pacheco, representing the Virgin ascending to heaven; beneath is a pretty landscape, with a ship sailing, probably figurative of the river Jordan; at the two sides a town is represented, perhaps Jerusalem, and above, in a corner of the picture, are seated the Holy Father and our Saviour. Some delightful saints, by Rodelas, appear in an altar-piece. The figures are of small size, and a bust of the Holy Father issuing from the cloud surmounts the whole, which last picture is near three feet square. Here are also two frescos of interest by Juan de Valdes, besides some other performances of his pencil; but the former are damaged, and in a state of rapid decay. Of this painter, being a Sevillan worthy, we may say a few words. He was born in 1630; and, to show the mutability of popular judgment, was considered during his life equal in talent with Murillo. The master under whom he studied is not known with certainty, but is supposed to have been Rodelas. He went early to Cordova, where he married, and painted a good deal in the convent of the Carmen in that city, representing, amongst other subjects, the history of the prophet Elias; placed beneath which are some Holy Virgins by his hand: the execution of them is so good as almost to equal the works of Velasquez. The picture of Saint Andrew, in the church of Saint Francis, and the Conception, in the Plateria, are also of this master. His paintings in Seville are

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scattered about, and have become scarce; it is not easy, however, to mistake his style, being perhaps one of the most original Spanish painters, for we can discover no one whom he copied. In Seville, his painting of the gradual corruption of the body of a dead bishop, and the hieroglyphics of time and death, which are pointed out in the Caridad, are, although disgusting, yet very original works; and the cathedral, the church of the Venerabiles, and the Geronomites of Buena-vista, have still many of his performances, and have had more. When Murillo saw the above-mentioned pictures of the charnel-house, he exclaimed—"To look at this picture, friend, one must hold one's nose." They were painted to rival the other pictures by Murillo in the same church. Valdes was a good draughtsman, and employed in some degree aërial perspective, less indeed than Murillo and Velasquez, but more than Cano. In 1671, when Seville solemnized the new worship of Saint Ferdinand, Juan Valdes furnished the decoration of these designs. Many of them are in my possession, and I have given away several to friends. Towards the decline of life, Valdes returned to Cordova, and was ultimately recalled to Seville as director of the academy, a post which Murillo did not dare to solicit in opposition to him, for fear of giving offence. He died in 1691, leaving a son, Lucas Valdes, also a respectable painter, and two daughters, Maria and

Louisa, who likewise cultivated their father's art. Of the sculptures and the architecture of Juan de Valdes none have been shown me, but Palomino says that he excelled in both.

In the parish church of Saint Lawrence, the visitor should look for an Annunciation, by Villegas, dated in 1515, which is a fine picture. In the chapel of the Señor de Gran Poder, he will find the famous Christ bearing the Cross (which is carried out once a year, at the night procession of the holy week), by Montañes, and which is among the author's best works. A Virgin of Belem, with Angels, by Luis de Vargas, is in a small side chapel; it is about three feet square, and a good and pleasing specimen of the master, although dirty and neglected.

A convent called after Santa Ana stood in this parish, and contained twenty-three nuns; it was founded in 1594, in Paterra del Campo, near to Niebla, under charge of Doña Antonia Ponze. It took its name from the community, which were Carmelites, having entered Seville on the saint's day of that name. The convent of Saint Antonio de Padua contained monks of the order of Saint Francis, and was composed of 122 members; it existed in the street of the same name, joining that of Saint Vicente. At the end of the sixteenth century commenced what is called the Provincia de los Angeles, or worship of Saint Francis. It first existed near the hospital of

Saint Lazarus, but a great inundation taking place, the members solicited the city to give them a small piece of land near to the Hospital de la Sangre, which was granted, but subsequently, that residence being found inconvenient, they took up their abode in the Calle San Vicente. The convent of Santiago, called De los Caballeros, was founded by the master of that order, Don Lorenzo Suarez de Figueroa, in 1409. The primitive church became ruinous, and fell down, but in the present one is seen the tomb of the master, and his effigy in marble, at the feet of which lies his faithful dog, with the inscription on the collar—"Amad Amadis." The tomb of the famous Benito Asias Montano was also in this church, but has now been taken to that of the university. During the occupation of the French, his tomb was translated to the Capilla de la Conception Grande, in the cathedral. He died on the 4th of June, 1598. This convent was considered opulent, but did not contain more than from twelve to eighteen members. The college of the Minimos, dedicated to Saint Francis of Paula, bordered upon the parish of Saint Michael. It contained thirty members, and was founded in 1589 by the same community, who had a similar convent in Triana, for the benefit of novices. This establishment acquired fame from the learned persons who composed it; Michael Cid, a writer of sacred poetry, being amongst the

number. That of the Irlandeses, or "Chiquitos," as it was called, is a small Jesuit institution for the benefit of Irish Catholics, and was dedicated to Saint Patrick. Its foundation took place in 1614, the missionary Theobald Stapleton being its rector at that period, but he was afterwards assassinated in Dublin, while administering the sacrament; in consequence of which the father Augustin de Quiros came from Lisbon, and superintended the society. The following bishops of Dublin were educated here—Edmund Burney, James Lynch, and Luke Fagan. The scholars wore a dark grey and blue cassock. The college of the Concepcion, vulgarly called "De las Becas," faced the Alameda, in the street of its own name. It was conducted after the same manner as the Ambrosian schools of Milan; ten priests exercising the management: Gonzalo de Ocampo, canon of Seville, founded it in 1620. At the extreme end of the Alameda stood a hermitage dedicated to the Santa Cruz, or Holy Cross; it took its origin from the assassination of the only son of the Countess de la Torre, Perefan de Ribera, by a baker, who suspected the young man of having intrigued with his wife. A small hermitage, called Nuestra Señora de la Estrella, was formerly a hospital to the hermitage of Saint Roque, and is said to date from the time of Alfonso the Learned. In 1649, the image of our Lady de la Estrella is said to have made many

cures during the time of the plague. The convent of Santa Clara was founded in 1249, during the life of the saint, but the institution was not placed where it now stands until the year 1289, its situation being in the street of Santa Clara, to the left of the church of Saint John of Acre. It contained sixty nuns, and the land and house it occupies were the gift of Sancho the Fourth, having belonged to Don Fadrique, his son. The Queen Doña Maria was also a great benefactress to this convent, and in 1500 it acquired great part of the property of the Claustrals of Saint Francis.

In this church, covered by a white marble, lie the remains of Doña Leonora de Guzman, who died in 1579, having exercised the functions of abbess for forty-six years. She was of the family of Medina Sidonia, and born in 1498; at the age of eight years her parents died, and at eleven her relations wished to unite her in marriage with a husband equal to herself in rank and fortune, but she resolutely refused, and having an aunt abbess in the convent of Saint Ines, she flew thither for protection, fearing that they would employ force to make her marry. Her relations threatened to burn down the convent if she was not given up. Ferdinand and Isabel interfered, but she remained firm against the entreaties even of royalty, and took the veil in the convent of Santa Clara.

Within the extent of Saint Clemente was a small chapel for the use of those who work silk, which had formerly been a hospital for artisans of that trade, but was changed to a chapel, from want of sufficient funds to support it in the former capacity.

The parish of Saint Lawrence contains 490 houses.

SAINT LUCIA.

The Puerta del Sol is in this parish, and in heathen times was dedicated to the luminary from which its name is derived. A small building, inhabited by pious women, was founded in this parish in the year 1717, of the order of the Most Holy Trinity, under the direction of the Father Chacon, and consisted of six members. The parish church contains nothing remarkable, and in modern years has been much repaired. It is supposed to stand on the site of an ancient heathen temple. Santa Lucia was a martyr in the reign of the Emperor Decius. In the year 1645 this parish, and those of Saint Julian and Saint Gil, were almost depopulated by the plague. The monastery of the Santisima Trinidad was founded by Saint Ferdinand, the order having had its origin in France in the year 1199, and it assisted him in his wars against the Moors, and particularly at the capture of Seville, so that in

1249 Ferdinand gave them an ancient Moorish palace, without the Puerta del Sol. The number of the community was ninety-two persons. In the year 1404, on the 17th of February, the gardener of this convent stole the small "cup of sorrows" from the figure of our Saviour, and fifteen days afterwards his body was found, as the tradition goes, in an orchard, surrounded by lizards, who, raised on their hindlegs, stood in the act of adoring it. Alfonso the Learned granted seventy acres of fig and olive land, and six yoke of oxen for its cultivation, to the friars of this monastery, who were required to keep a chaplain to pray for the repose of his father's soul. Here the Romans had an imperial palace, and here Diogenianus, an officer of Diocletian and Maximinian, resided when the tutelary saints of Seville, Justa and Rufina, were put to death. The small prisons are still to be seen where they were confined, one opening on the cloister, and the other in the middle of the church; they are dark and under ground, surrounded with iron bars, and visited, as Morgado writes, by devout Christians, who receive great spiritual consolation from the sight of them. A well, too, is shown, into which the body of Saint Justa was thrown after it had suffered martyrdom. It is supposed that Saint Ferdinand removed the relics of Saint Justa, with those of Saint Isidorus, to Leon, while our author asserts that the bodies of both were discovered

by divine revelation, and translated to the royal monastery of Burgos by Pedro Fernandez. In the Book of the Life and Miracles of Saint Isidorus, written by Don Lucas, Bishop of Tuy, we find that when Ferdinand granted peace to the Moorish king, on condition of his giving up the body of Saint Isidorus, that saint appeared to him, and forbade the removal of the body of Santa Justa. The chapel of this monastery is also of great sanctity, from the circumstance that on occasion of a priest being buried in it, the body on the next day was found outside the tomb; the conclave of holy friars met in prayer, and it was revealed to them that the two female saints being buried in that spot, pure in death as during life, would allow no male to lie by their side; from which time no more burials have taken place in that chapel. Such are the narratives of those credulous times, when the world was led by words, when individual judgment was forbidden and denounced, and the exercise of private reason was deemed an act of impiety.

On a visit to this church to look for paintings, I saw some frescos which appeared to be from the hand of Herrera. There is a tribune above the entrance, and in front of the grand altar. This fine convent now serves as a prison for the Carlists.

The parish of Saint Lucia contains 128 houses.

SAINT MARK.

Although the Inquisition was first established in the ancient suburb of Triana, it was found expedient to change its situation, and place it in this parish, in consequence of an extraordinary inundation of the river which, in the year 1626, floated Triana, and indeed all the suburbs of Seville. When Caro wrote, fourteen years afterwards, this tribunal consisted of five inquisitors, a judge fiscal or of the revenue, a chief constable, a treasurer, five secretaries, ten counsellors, eighty calificadores or special pleaders, one fiscal lawyer, a notary of secrets, ten common lawyers, two commissaries, a fiscal proctor or attorney, a prison magistrate, a messenger or nuncio, ten respectable citizens, two surgeons, and one porter. In the body of the city there were 100 familiars; and in all the district, between commissaries, notaries, and familiars, the number of persons attached to the establishment approached the number of 4000. Zuniga mentions that it was re-transferred to Triana in 1639, after the tower had been repaired, and that afterwards it was again removed to Seville, where its assemblies were held in the parish of Saint Lawrence.

In the parish of Saint Mark stands the convent for nuns of the order of Saint Isabel, the members of which enjoy the patronage of Saint John, whose scapulary they bear on their breast, being held

subject to the Prior of Saint John of Jerusalem in the kingdoms of Castile and Leon. It was founded in 1490, by Doña Isabel de Leon Farfana. The visitor should not omit to notice the principal entrance to this convent, which is a pleasing specimen of the Ionic order.

The church once contained a fine picture by Pacheco, representing the Last Judgment, which fell into the hands of Marshal Mortier; a Birth of our Saviour, by Rodelas, shared the same fate. The visitor will find, however, an Adoration of the Kings, attributed to the last-named master, and the figure of the saint in the altar of Saint John the Baptist is by Montañes. The two female saints, Isabel and Zaccharia, are by some very inferior hand. This altar is filled with bad pictures, apparently representing passages of the life of Santa Isabel. I am told that twelve pictures by Arteaga, of the Life of the Virgin, exist here; whether they be those last mentioned, future visitors may determine; they appear to me as I have described them. The church of the convent of Saint Paul has two altar-pieces by Cano, sculptured in wood, which are worthy of attention; but we look in vain in his works for the vigour and elegance of Montañes.

The Arab tower of the parish church is considered the most beautiful of any, save the cathedral, in Seville; some delicately cut cornice-work in stone is seen towards the top; the whole

effect is handsome, and the several parts appear well proportioned. The church was burnt down in the year 1470. It contains no works of art that are of particular interest.

A convent belonging to nuns of the order of Santa Maria del Scorro, the community of which amounted to twenty-nine, stood in the Calle Melgarejos, now the Calle Real, and was founded in 1522 by Doña Juana Ayala, daughter of Gonzalo Gomez de Cervantes, and Doña Juana Megalarejo. It was remarkable for admitting postulants without remuneration, or "Dote," as it is called in Spanish, — the money which a member contributes to the support of a community on her entrance.

In the year 1670, Don Carlos Remirez de Arellano, then governor of Seville, rebuilt, by public subscription, a lunatic asylum; the house of reception for the insane having been annexed to the hospital of Saint Cosmo and Saint Damian, founded in the parish of Saint Mark, in 1436, and to which Ferdinand and Isabel granted many privileges. What is called the Hospital de los Niños de la Doctrina, or foundling hospital, was established by the Counts of Baylen in 1450; the children were kept there at the public expense for five years, and afterwards sent to serve in some trade or profession.

This parish contains 167 houses.

SAINT MARTIN.

On the parochial church of Saint Martin being examined for repairing, a thorn of the crown of Christ was found in a leaden box of Gothic date, with the following inscription :—" Sum ecclesiæ Divi Martini Hispalensis." The great antiquity of the building may be argued from this fact. The relic was preserved for some years in the sacristy of the church, and there reverenced by the pious Zuniga, author of the Annals, but was afterwards, in 1649, as he says, lost by culpable negligence. The date of the original erection of the church of Saint Martin does not however appear.

One side of the Alameda belongs to this parish, the other half to that of Saint Lawrence; and it had at one time its particular officer, charged with the business of watering and keeping the ground clean. Those who worked in this duty were Frenchmen, who came from the Spanish colonies; and the natural dislike of foreigners in Spain breaks out even in Zuniga, who calls these poor people the " Polilla," or corruption of the wealth of his nation. In reward for their trouble, they were allowed to be water-carriers for sale, without paying any thing to government, or for the water. This was once " Un paseo memorable en todo el mundo, frecuentado en las calorosas noches de inumerables coches, y en que á veces se tienen

otros publicos festijos, á veces alegria de musicas, y de ordinario en las fiestas ministriles y chirimias pagados de lo publico." It is now, however, seldom frequented; the walks of the Plaza del Duque, of the Salon de Cristina, and the Delicias, (which I have previously described) having obtained the preference. The fair sex prefer light walks, young trees, sweet smelling flowers, and spangled parterres, to a severe and formal alley of elms, terminated by two immense columns, with statues of Cæsar and Hercules, or some other worthy of the olden time. To those of a contemplative mind, however, it has not lost its charms, and a love of antiquity has more than once made me linger in a walk now rarely visited, save by an occasional water-carrier, or dusty beast of burthen.

On the column of Julius Cæsar is this inscription:—" Reinando én Castilla el Catolico y muy alto y poderoso Rey Don Felipe segundo, y siendo asistente en esta Ciudad el ilustrisimo Señor Conde de Barajas, mayordomo de la Reina nuestra Señora: los ilustrisimos Señores de Sevilla, mandaron hacer estas fuentes y alameda y traer elagua de la fuente del Arzobispo, con industria, acuerdo y parecer del dicho Señor asistente, siendo obrero mayor el magnifico Señor Juan Diaz, jurado acabóze, el año de M.D.LXXIIII." On that of Hercules the following:—" Don Francisco Zapata, comiti Barasensi, hujus urbis moderatori vigilan-

tissimo, Reginæ Præfecto dignissimo, justitiæque cultori æquissimo, quod hanc canosam adque neglectam paludem, a totius orbis colluvie repurgaverit, in amplissimam aream, frondoso nemore consitam, fontibusque ornatam converterit, civibus cœlum salubrius auramque frigidiorem estuante Sirio reddiderit, archiepiscopalium aquarum rivum, vetustate et negligentiâ interruptum, a nativâ scaturigine restitutum, in varios urbis vicos, magno sitientis populi solatio, derivarit; Herculis columnas Herculeo penè labore transtulerit: urbem portis magnifice structis illustraverit, eamque humanissime rexerit—S. P. Q. H. amoris et gratitudinis ergo P. P. anno 1578." These pillars are more particularly noticed in what has been written on the parish of Saint Nicholas.

Three very fine fountains stand in the centre of the walk, and there are three others in the Saint Lawrence side of the avenues, but none in that part which is within this parish. These fountains, as well as those of the Feria and the place of San Vicente, are all of the same period. The elm trees are very fine and high, giving a venerable appearance to the walks. Some have decayed a little towards the tops and side branches, but this does not, in my mind, diminish their beauty. The parish church has only one broad aisle, of handsome Gothic architecture. I saw in one of the chapels a good picture of a Depo-

sition from the Cross, covered by a glass, which somewhat resembled the hand of Reyna, on each side of which are two small pictures by Zurbaran. In another chapel is some very curious old wood-work, of Christ on Mount Calvary, and the soldier piercing his side, with a Deposition from the Cross, which form the side of an altar, and appear to date quite from the commencement of the art.

Zuniga the Annalist, to whom we are indebted for much of what we know concerning Seville, was buried in this parish church. He published, besides his annals, a genealogical account of the family of the Ortizes, and had many more works in contemplation; but death put an untimely end to all his labours in 1680, when he was only forty-four.

Saint Martin contains 360 houses.

SANTA MARINA.

The Arab tower to this church is worthy of notice, and contiguous to it is the round church of Saint Louis, with confused and unseemly, but grotesque, architectural decorations, which was once a Jesuit college, and worthy of remark as having been the first residence of the dukes of Medina Cœli, before they occupied the Casa de Pilatos, in the parish of Saint Stephen, inherited by them from the family of Ribera. The parish

church was built in the time of the Goths, a century before Spain was conquered by the Moors, and while Isidorus was archbishop in Seville. On the arrival of the Mussulmen, it was found necessary to hide all Christian objects of worship, so that after their expulsion a figure of the Virgin with the Child in her arms, made of white stone, was discovered in an aperture of the tower, and afterwards placed in the chapel called "Del Adelantado," with the name of Our Lady de la Piedra, and which used to be exposed on the Thursday of the holy week for public veneration. In 1609, the noviciate house of the Jesuits was placed almost facing this church, in a house sold by the family of Ribera to defray expenses made in the Casa de Pilatos. Doña Luisa de Medina was then its proprietor, and became patron of the Jesuit establishment, where she was buried. As has been said before, it afterwards became the church of Saint Louis. The novices first entered here in 1710, and their number consisted of seventy-five persons.

The hermitage of Saint Blas is placed by Zuniga in the parish of Omnium Sanctorum, but erroneously, for it stood near this Jesuit college. The family of the Coronels founded it; indeed it was Doña Maria of that name, who, after the death of her husband, Juan de la Cerda, was persecuted by Don Pedro, and retired to the convent of Santa Ines to avoid his addresses, that chiefly

contributed to its endowment. In this hermitage relics of Saint Blas were worshipped, and it was under the protection of the nuns of Santa Ines.

The parish of Santa Marina contains 184 houses.

SAINT MARY LA BLANCA, OR DE LAS NIEVES.

This parish contains the Puerta de la Carne. The church of Santa Cruz, where hung the picture, now in the cathedral, under which Murillo was buried, is now translated to the Casa de los Venerabiles. On the arrival of the French, and when all was in confusion, and the monastery removed, the family of Vibiero, to whom the painting belonged, required it back, but the assembly of the town replied, that, if they built a church, it might be removed there, but they should not allow it to be alienated or privately disposed of.

Over the Puerta de la Carne was the following inscription:—

> "Condidit Alcides, renovavit Julius urbem,
> Restituit Christo Ferdinandus tertius heros."

The church of Santa Maria la Blanca contains a very fine Deposition from the Cross, by Vargas, who probably painted it in rivalry of Campana, of whom he was jealous, on his return from Italy. The painting is neglected, and obscured with dirt, so that its minor details are not perceptible,

but the Christ, the Virgin, and the Mary Magdalen kissing the feet, are all fully developed, as indeed is also the figure of the other Mary. The heads of the figures are very expressive and fine, the colouring good, and the drawing far more graceful than is that of Campana in general. Indeed, Vargas has far surpassed the latter painter in this work. On each side are two small figures, of Saint Francis showing his wounds, and Saint John the Evangelist, also by Vargas. In this church stood two very fine Murillos, representing the death of Saint Buenaventura, and the marriage of Saint Catharine: they are now in the Academy of Painting at Madrid. They are oval-topped, and seem, judging from their frames, to be from twelve to fifteen feet in width, by seven high. The aisle of this church is supported by ten granite pillars, which, contrary to the established custom in Seville, match well; indeed, it is singular to remark that scarcely two pillars are found in any of the buildings or houses even in size and shape, and scarcely one square room exists in any of the ancient dwellings. The Sevillan architects seem to have been possessed by a mania of purposely offending the eye by this perverse construction. The ceiling of this building is all most elaborately worked, and is curious, but in bad taste. This parish church was the second synagogue dedicated to the Christian faith, in 1391, when the chapter of the cathedral

(this being an appendant parish to that of the Sagrario) placed a very ancient image of our Lady de las Nieves, or la Blanca, in the church. Its present adornments and skylights were made at the expense of Justin de Heve, and a work was written on the subject by Ferdinand de la Torre Farfan. To the same person it was indebted for the pictures of Murillo which it possessed. Zuniga imagines the image of the Virgin which stood here to be the same that Alfonso the Learned exhibited for worship to the Sevillans, and which, by a public exercise of miraculous power, restored his sight to a blind man. A hermitage of the holy seat of Saint Peter of Rome exists in this church, which is close to the gate of the Carne, and abuts upon the several parishes of Santa Cruz, Saint Nicolas de Bari, and Saint Bartholomew.

A convent of sixty monks once existed in this parish, near to that of the Madre de Dios, where the members of the American board of trade held their solemnities until the year 1717, when they were translated to Cadiz. The order of the Descalzos, to which it belonged, was introduced into Seville in 1604; but, being opposed by the college of Saint Laureanus, were not allowed to administer the sacrament in their church till 1614. They had always the reputation of great sanctity.

The parish of Saint Mary la Blanca contains 82 houses.

SAINT MARY MAGDALEN.

The church of Saint Paul is in this parish, where those who are curious in the works of Lucas Valdes may see many of his paintings. The saints in fresco, which are distributed on the various columns of the architecture, are from his hand, and at each end of the transept he painted two large pictures, one representing the ceremony of the Inquisition burning heretics, in which the portrait of Saint Ferdinand was introduced, joining in the procession and carrying faggots for the stake under his arm, as he formerly did at Palencia. This picture, during the time of the Constitution in 1822, was covered with plaster, so that nothing is seen of it. The second however is entire, and represents the procession of the Virgin of the Kings, the same monarch appearing in the habit of a monk. The pulpit of this church is very prettily inlaid in marble, and the convent dates from the time of Ferdinand the First, conqueror of Seville. Those who are fond of sea-pieces will note here the battle of Lepanto, by Valdes, a large picture, and curious from its details, and its portraitures of the gallies, and singular naval armaments and manœuvres of the period. The church contains also a large painting of the Coming of the Holy Ghost, attributed to Rodelas.

This parish is very considerable. Its church

was rebuilt by the king Don Pedro, on his recovery from a dangerous fit of sickness. The great chapel belongs to the family of Ceron, having been founded by Martin Fernandez of that name in 1430. The Puerta de Triana is in this parish, which also contained formerly many hospitals. In days of yore the huntsmen of the kings lived in the Calle Colcheros, and an adjacent street is called "de los Perros," because the dogs were kennelled there; the "Calle de la Muela" took its name also from the large tooth of a wild boar, which was to be seen painted on the wall. This parish is so extensive, that in 1508, when the plague raged in the city, more than 1000 bodies were buried from it in the third week of May. The illustrious family of the Carillos, natives of Seville, but originally of Castilian origin, had their house in this parish, in that part of it called the "Pajeria," where stood the palace of Saint Hermenegildus, a place of worship in the year 1500. The Carillos were amongst the first who entered Seville with Ferdinand. In the church of Saint Paul, the Inquisition of Seville usually held its meetings. In 1585, the refuge for orphan children was established here, and near at hand to this building was the college of the Santo Angel de la Guarda, which consisted of sixty-six monks of the Carmelitas Descalzos order. The period of its first foundation was in 1587, but in 1601 Ruiz de Vernu, a judge of Granada, en-

dowed it, naming for successor the Venameris of Alcala, to which family he belonged. Mass was said in the church for the first time in 1608, by Juan de la Sal, Bishop of Bona, it having been previously sanctified by the Archbishop of Seville, Niño de Guevara. A venereal hospital, confided to the care of these monks, was established in 1587 in the Calle Colcheros, where it now stands, and is used at present for public offices of the town, the other medical institutions having merged into the large one of the Sangre.

The church was originally called "del Espiritu Santo," Archbishop Rodrigo de Castro being its founder. The Augustin college of Saint Acasius, now the town library, which contained twenty-two members, was situated at the corner of the Calle de la Sierpe (the library entrance being in the street of the Triperas). Its first establishment was where the convent of Santa Teresa afterwards stood, at the Cruz del Campo, but in 1633 it was removed to the interior of the town, the building it occupied there being the property of Juan Perez de Meñaca. Gaspar de Molina, Bishop of Malaga, left by will a library to this convent, but it only fills two mean rooms, lined with rusty book-cases, and containing over the central door three bad portraits, two of Murillo and Velasquez, and another resembling Philip the Fifth. The convent of Nuestra Señora del Popolo, outside the gate of Tri-

ana, appertains to this parish; it is used at the present day for the town prison. This convent was of the Augustin Descalzos order, containing a community of sixty-three monks, who had formerly resided in Seville, but in 1624 removed outside the walls. In the second year of their establishment here a great flood took place, and the following circumstance caused it to take the name of our Lady del Popolo. Near to where the Augustin convent stood, Antonio Perez and his wife Antonia de Villafañe, people of humble estate but virtuous lives, had placed in the entrance of their house an image of our Lady del Popolo. Their residence was in the street of the Harinas, and before this image they always kept a light in the night-time. When the waters rose, their house was covered, and its walls destroyed, but, strange to say, the public saw, three days afterwards, the image erect, with the light before it, sailing over the waters, without being disturbed either by waves or wind. It was thereupon determined in the city to found a convent, or at least to name one, in memorial of the miracle, and the lot fell to that of the Augustins.

The church of this parish was entirely destroyed by the French to form a square during their operations, but is now again in progress of erection.

This parish contains 860 houses.

CHAPTER VIII.

PARISHES OF SEVILLE—CONTINUED.

SAINT MARY THE MAYOR, OR SAGRARIO.

That Seville once had a forum is proved by the following passage from Cæsar, in the second chapter of his Civil War (already quoted in my first chapter):—"His cognitis rebus, altera ex II. legionibus, quæ Vernacula appellabatur, ex castris Varronis, adstante et inspectante ipso, signa sustulit, seseque in Hispalim recepit, atque in foro et porticibus sine maleficio consedit; quod factum adeò ejus conventus cives Romani comprobaverunt, ut domum ad se quisque hospitio cupidissimè reciperet." Caro supposes that the forum stood in the Plaza de San Francisco, which belongs to this parish. Of the Basilicas also, or prætorial seats, we know that there were several. Morgado mentions an imperial palace at the Puerta del Sol, or "Gate of the Sun," now occupied by the monastery of the Most Holy Trinity.

This parish of Santa Maria la Mayor contains the Puerta de San Fernando, Puerta de Xerez, Postigo del Carbon, Postigo del Aceite, Puerta de Arenal; and in point of size it equals any

other four parishes. In the year 1564, the Casa de Ayuntamiento was finished. Don Juan de Silva y Ribera had begun it, but the tower, gallery, and top terrace were still wanting. Don Francisco Chacon, of Casarrubios, added to it, and among the superior pillars is an inscription recording the fact. The mason-work is of hewn stone, but its form of architecture is the Plateresco, or florid composite, if it may be so termed. It is full of grotesque cuttings and carvings; flowers, shells, animals, fish, and birds, are all worked up and mixed together in its embellishments of stone. These ornaments, fugitive from their delicacy and lightness, are only suitable in works of metal, whence indeed their designs were borrowed. The principal gate is ornamented with arms of the town and religious inscriptions in Latin, commendatory of the wisdom of Solomon. The Anticabildo, or Vestibule, has the same escutcheon, and the following Latin verses below:—

"Jura sua hic dabimus cunctis, discrimine nullo;
Sic mos justitiæ, cujus in Æde sumus.
Posce aditus, qui justa petis, formidine demptâ,
Nam Patriæ faciles experiêre Patres.
Sis tamen admonitus duram patiere repulsam,
Quisquis es, injusti siquid ab urbe petis."

The lower apartment of the Ayuntamiento, which is reached by passing through a passage

below the staircase, introduces you to a room of nearly forty feet square, of which the ceiling is divided into thirty-five compartments of relievos, occupied by portraits of Spanish kings, and surrounded with a Latin inscription in these words: —"Omnes homines qui de rebus dubiis consultant, ab odio, irâ, amicitiâ, atque misericordiâ vacuos esse decet; haud facilè animus verum providet, ubi illa officiunt. Non sequaris turbam ad faciendum malum, nec in judicio plurimorum acquiescas sententiis, ut a vero devies. Audite illos, et quod verum est judicate; sive civis sit ille, sive peregrinus, nulla erit distinctio personarum: ita parvum audietis ut magnum, nec accipietis cujusque personam, quin Dei judicium est." A set of fine phrases, but which, unfortunately, like most other good precepts, have rarely been carried into effect. The staircase is equally ornamented with the rooms below and above, but the latter display fine specimens of wooden worked ceilings, or "Artisones," an art which was long practised in Seville, in deal, walnut, cedar, and mahogany. Curious as the carvings may be, however, and well adapted for small rooms, they absorb the light in large ones, and produce a gloomy effect. The whitewashed chambers of these buildings were decorated with tapestry, of which some remains to this day. The office of chief alguazil, or constable to the senate, according to the pernicious usages of

ancient despotic governments, is entailed in the family of the Dukes of Alcala; that of Alferez (mayor, or chief ensign) in that of the Marquis of Algava. In order to be admitted as assistente, or chief magistrate, to hold place in the Ayuntamiento, it was necessary to prove noble blood. The seal of office displays Ferdinand seated on his throne, with a crown, sword, and globe in his hand, supported by Saint Isidorus and Saint Leander, with the following motto:—

> "Amaris sanctis armis, sanctis decet, ideo
> Imitari non pigeat, quod celebrare delectat."

The only two rooms at present meriting notice that I saw here, were, one on the first landing-place, which has a ceiling in gilt octagons, where the public meetings are held, and another below it with a ceiling in stone, worked perhaps by Cintora, composed of heads of the rulers of Spain, and a cornice with emblems of justice. This room has a marble floor, and fronting the one on the upper story is an opening to a gallery which looks on the Plaza, the walls of which are ornamented with antique Spanish figures in distemper, now scarcely perceptible. The gates of Saint Ferdinand, of Xerez, and of the Arenal, are in this parish; over that of Xerez was once the following inscription on a tablet of marble:—

" Hercules me edificó,
Julio Cesar me cercó,
De muros y torres altas
Y el Rey Santo me ganó,
Con Garci Perez de Vargas."

In the church of the Caridad are some of the finest works of art in Seville. The grand altar is from the chisel of Roldan, and the principal compartment represents the Deposition of Christ. The body of our Saviour is excellently modelled, and the head of Saint John, and figure of Nicodemus, are very bold and spirited. The skin on the body of our Saviour seems relaxed by the cessation of life. Here are also the two famous Murillos, of Moses striking the Rock, and the Parting of the Loaves and Fishes. They are companion pictures, and their dimensions are from ten to twelve feet in height, by nearly the double in width; below the one is a Saint John with the Lamb, by Murillo, and under the other is a large picture by the same master, of Saint Juan de Dios, assisted by an Angel when ready to sink from fatigue in carrying an infirm person. This picture has been copied by Mr. Dauzats, who accompanied Baron Taylor to Seville. Above two side doors are pictures by Juan Valdes, one representing Death trampling on the things of this world, figured as a skeleton, and the other a Bishop and Knight of Calatrava, rotting in their graves. The effect of these two pictures is

dreadful and disgusting, but they are masterly works. In the latter, amidst the gloom of the charnel-house, the worms are seen crawling in and out of the jaws of the divine and the soldier, the lids of whose coffins have rotted away; and above is a hand with a balance, amidst a ray of light proceeding from above, weighing the sum of the good and evil of both, with the inscription below—"Ni mas, ni menos"—all are alike in the grave.

The Patio of this hospital is divided into two parts by a colonnade of marble pillars; from a fountain in each rises the figure of Charity, with infants at the breast, supporting a cross. The establishment was founded by Don Miguel de Mañara, in the seventeenth century: his body lies at the foot of the great altar, with an inscription to the effect, that in spite of his disposition to charity, he considered himself the worst of men. The site of the edifice is on the ancient Atarazanas, or Arsenals, of Alfonso the Learned, between the Postigo del Carbon and the custom-house. Of eleven pictures by Murillo, which once graced these walls, those only which I have described now remain. The following passed into the hands of Marshal Soult during the French occupation:—The Parable of the Prodigal Son, the Apparition of three Angels to Abraham, Christ and the Paralytic at the Pool, and the Angel freeing Peter from Prison. The two former have

been purchased by the Duke of Sutherland, and are now in England. The Academy of Madrid possesses the companion picture to the Saint Juan de Dios, namely, Queen Isabel curing the Leprous. Valdes, besides the two paintings already mentioned, has painted the Exaltation of the Cross, on the wall of the upper choir. The two large paintings of Murillo have gained almost a European fame, and some of my readers may be curious to have notices of them in writing, although familiar with their copies. That of Moses striking the Rock is divided into three groups of figures, which harmonize very well. The prophet is in the act of giving thanks to God, after having struck the rock; his brother Aaron, and four masterly painted figures, are distributing water to the bystanders. The second group contains seven figures; in front is a boy mounted on a white horse, endeavouring to alight, whilst the animal's head is turned towards a pitcher of water, of which it is desirous to drink, held by a woman with a child in her arms, who is anxious to take from her the water to drink first. The principal figures of the third group, which are very fine, consist of a male figure seated on the ground, filling a vase with water, and a woman with two children, disputing which shall drink first. This picture is peculiarly remarkable from the circumstance that each figure, considered separately, tells its own tale, is full of ani-

mation, and fit for a study. The design, colouring, and accessories, are true and harmonious, and the aerial perspective admirable. The second picture is the Distribution of the Loaves and Fishes. It represents our Saviour seated in the opening of a mountain, distributing the bread, surrounded by the twelve apostles, and a lad who delivers two fish to one of them for the same purpose. At a distance, but in the first term, appear the multitude who wait to be fed. This last picture has not the variety or expression of the former, but it is well coloured, and approaches nearly to the Italian style.

The life of the founder of this handsome establishment, which was not raised from religious vanity, but from unfeigned Christian charity, has been written by the Jesuit, Juan de Cardenas; in which it is mentioned that Miguel Mañara, a powerful man, and knight of Calatrava, was married to Geronima Carrillo, only daughter of Diego Carrillo of Mendoza, of the order of Santiago. While living in Seville, some hams sent to him from his father-in-law, in consequence of an informality in the certificate, were detained at the custom-house. Don Miguel Mañara, as yet full of the vanities of the world, proceeded from his house to rescue these delicacies, swelling with anger and self-importance; when, after taking a few steps in the street, an inward light was communicated to him, and he heard an internal voice

which said, "Whither goest thou with so much pride? what art thou more than a little dust and ashes?" Struck by the inspiration, he became instantly humbled. (It is added, however, that the excise officers sent him word that they had only retained the hams in order to know whether they really belonged to him or not.) Other mysterious warnings, coupled with the death of his wife, which happened soon afterwards, confirmed the severe and adust complexion of his mind; and the humble employ he adopted was to wait on the poor sick in the site of the place where his hospital now stands, and which had before been graced by a royal chapel, erected in the year 1271. Until 1578, the brotherhood of La Caridad had no fixed abode, but in that year the chapel of Saint George was given up to them for the burial of criminals, or destitute and drowned persons. Miguel Mañara altered the rules, with the approbation of the authorities, according to a more severe scheme, the existing regulations not being considered by him as sufficiently strict.

The convent of the "Espiritu Santo," or Holy Ghost, was situated between the gate of the Carne and that of Xerez, in the Borceguineria, and was composed of sixty-eight fathers of the order of Clerigos Menores, who first came to Seville in 1624. The hospital of the Venerabiles, for succour of aged priests, whether natives of Seville or strangers, was first suggested by the

brotherhood of Jesus Nazarenus, who occupied the hospital of Saint Antonio Abad; and the laudable undertaking was encouraged and promoted by those who governed that of Saint Bernard, at whose instance the Duke of Veraguas gave a piece of ground called the "Corral of Doña Elvira," in the parish of the Sagrario, near to the "Jamerdana," or ancient sewer, which existed there, and a house was taken near at hand for them until their own was built, in 1676. The church of this house of refuge was dedicated to Saint Ferdinand, being the first temple erected to his name, but it was not finished until the year 1696. A similar exercise of charity had been exhibited by the brotherhood of Jesus Nazarenus, who instituted another house of refuge in the street of the Palmas, in 1627. The work was assisted by the Duke of Alba, who in concert with a body of gentlemen bought the house in the Pozo Santo, where the hospital of the Incurabiles now stands; but his foundation or scheme not succeeding, the brotherhood of Jesus translated the priests to the hermitage of Saint Blas, where they were commodiously lodged, but found themselves too distant from the brotherhood of Saint Antonio Abad and that of Saint Bernard, which also afforded shelter to invalided ancients; they therefore determined to give them the preference to any of the other religious professions, and accordingly removed them from the hermitage of

Saint Blas to their own establishment. In 1675, after having thus wandered from one place to another, their present abode was fixed, and the communion was administered to them in that year by Diego del Castillo, Bishop of Cadiz. Don Fustino de Neve contributed 250,000 ducats to the erection of the present church and building, near to the parish of Santa Cruz. The church of the Venerabiles contained formerly two paintings by Murillo; one of Saint Ferdinand, the patron saint, and the other a Conception, both of which were taken away by the French, and the latter fell into the possession of Marshal Soult at Paris. The walls are covered with frescos of Lucas Valdes, representing passages in the lives of the saints and pontiffs; amongst the rest, the interview of Frederic and Alexander the Third, in which the pontiff is said to have placed his foot on the neck of the prince; and the meeting of Saint Leon and Attila. The original coloured drawings of these, by their author, are in my possession. A court planted with orange trees, and a fountain, the descent to which is by circular benches of azulejos, is worth attention; in other respects there is little to be admired in this church.

The hospital of Saint Martha stood close to this spot, founded by Ferdinand Martinez of Ecija, who instigated the people against the Jews. It dates from 1395. He bequeathed it to the

care of the chapter of the cathedral. At first the poor were lodged there, but in 1500 the charity was limited to giving daily rations, and the funds of the establishment were managed by an ecclesiastic. Ferdinand of Contreras lived and taught theology in this hospital, amongst others to Diego of Carmona, who from the condition of "seise," or dancer before the Ark during the procession of the Corpus, reached to the dignity of dean, dying in 1556. The nuns of the Incarnacion, who were removed from their convent, in the place called "De Bastos," by the French, settled here, and at present occupy some houses facing the cathedral.

The Royal Seminary of Saint Elmo stands without the gate of Xerez, facing the public walks of La Cristina. The site it occupies was formerly a suburb, and had a bishop independent of that of Seville, although on some occasions he exercised only a suffragan authority. The origin of this is thus accounted for. In 1219 some monks of the order of Saint Francis went to Morocco to preach the Gospel, and found many disposed to embrace Christianity, who had no means of instruction. Gregory the Ninth, in 1237, despatched thither a bishop, with the title of Apostolic Legate to all Africa, who having been present at the taking of Seville, the second bishop, Lope Fernandez, a Franciscan, went to Rome, and was furnished with a letter to the king of Morocco from Innocent the Fourth, who charged also the Infant

Don Sancho, Archbishop Elect of Toledo, to give him his protection, in order that he might be in safety while in Spain. The archbishop accordingly allotted him the ground and building hereabouts, which had been dedicated long before to Saint Elmo, as well as a property in the farm of Torre Blanca, which was independent property belonging to himself. The bishops of Morocco settled here in 1300, and remained until 1566, when the Inquisitor-General Don Ferdinand Valdes, Archbishop of Seville, solicited Pius the Fifth for a transfer of the houses and land for the benefit of the Holy Office. This was granted, and in 1643 an inscription was placed on the convent of Saint Elmo, stating that the whole possession of that suburb had been given to the Inquisition, the bishopric of Morocco having ceased to exist. In 1683, however, its rents were appropriated by government for forming a marine college, and to this purpose Saint Elmo is now applied. An attempt had been made previously at the University to establish a course of instruction in navigation, but the building was not sufficiently capacious for the purpose, the number of pupils amounting to 150, and rooms of every description being necessary for their accommodation. The building, therefore, of Saint Elmo, as it now stands, was commenced in 1683, and remains still perfect. It is of the Plataresco style, and profusely ornamented with spiral pil-

lars, twisted cornices, flowers and leaves, in the greatest confusion, over the portals and windows.

The Tobacco Manufactory is situated in this parish. Rappe snuff is prepared here by cutting the tobacco leaf fine in troughs, with double rows of knives containing six blades fixed on a pivot, each box or trough having seven of these cutters. Cigars are made by the hand, each "atado" of which contains fifty cigars, and some work-people are capable of making twelve "atados" in a day. The common sort are paid four and a half quartos the "atado," the finer workmen a real. 3000 women and 1500 men are employed in this manufactory; it is so far, therefore, beneficial to the town, but by the use of machinery much expense would be saved. The two entrance-courts have fine Gothic fountains, which adorn their centres, and rows of dismounted cannon are piled against the exterior walls. In this immense pile of building, occupying an extent of ground hardly exceeded by any in Spain, unless perhaps the Escurial, there are twenty eight courts; on the first floor a proportionate number of terraces, and below warehouses and offices of every description. When the foundations were dug, many antique vases, lamps, and medals were found, little prized by the vulgar, and consequently thrown away and dispersed. The architect of this building was a German named Wamderbar; the date of its erection is 1757. It stands surrounded by a moat,

with a strong wall, in length 211 Spanish yards, in width 117, by more than twenty in height. The north front, which is the principal one, and forms the only communication with the town, is entered by a small street called Saint Carlos, built and serving for that purpose. The architecture of the entrance is of the composite or mixed order, much adorned with relievos and royal escutcheons, and surmounted by a figure of Fame. The original cost of the building was £370,000 sterling. On an average, between mules and horses, 150 animals are kept for its service.

The hospital del Rey no longer exists, but was founded by Saint Ferdinand, or his son Alfonso, for the military. The India Company of Spain used to hold their meetings in the Alcazar, which part of the building was burned down in 1604. This body was removed to Cadiz in 1717: it had originated as a community, with its proper officers, in the year 1539. The College called "Maese Rodrigo" was projected in 1472, by Don Rodrigo de Santaella, Bishop of Saragoza, and Canon of Seville cathedral; but an authority for its foundation had not been obtained when he died, in the year 1509. He left the canon Geronimo de Campos in charge of the undertaking, and in 1516 scholars were first taught here. The courses of study were in theology, civil law, philosophy, and medicine, for all of which there were professors. The proper name of this college

was Mayor de Santa Maria de Jesus; in some documents it appears under the name of "De las Becas," being (with that of Saint Thomas) one of the most remarkable and ancient in Seville. By an act of Philip the Fourth to its protector the Count Duque, dated 1623, the patent of nobility was given to the scholars.

The Treasury stood in front of and within the walls of the Alcazar. In the room for melting metal was a small door, through which Saint Ferdinand used to pass when he prayed to the Virgin de la Antigua, which had once fallen into the hands of Mussulmans. We learn from history that the Romans smelted in Seville ores of gold and silver, which they brought from Aracena, Aroche, Riotinto, and Calañas. Amongst the ancient Spanish annals are found records of privileges granted to coiners; and as originally they had no fixed abode, the king, in 1310, allowed them to settle in the Alcazar, and since the discovery of the Americas their business became very active. The Arsenals, built by Alfonso the Learned, were worked in arches of brick, and now serve for the Custom-house, and as a place of deposit of quicksilver. Each front wall measures 400 feet. It was here that the Romans built their galleys. That the memory of the work might not be lost, Alfonso placed the following inscription in the foundation stones:—"Know, reader, that the learned and pure in blood, Alfonso the

king, built this entire fabric." In these magazines he kept timbers, and made vessels for his intended conquest of Africa. The building consisted of sixteen naves, and one of its towers was called the Torre de la Plata. The Latin inscription was transferred to the gate of the church of the Caridad, where it remained in rough Gothic characters. The products of the quicksilver mines of Almaden were deposited in one of the naves until transported to America, and duties on its import and export were paid at the mole of Seville, but since 1742 they have been collected in Cadiz. Some ancient papers existed here, placed near the roof, in the middle of the last century; the only chronicler who mentions them says, that although as a particular favour he had been offered the perusal of them, yet "the weather is very hot, the distance is great, and none would appreciate the labour, nor read the account of them, so let him do it who likes." The hospital de las Tablas stood outside the wall of the Alcazar, and was founded in 1543 by Don Pedro Pecador, for succour of the poor, but in 1545 it was moved to the present site of the Louja, and there contained 100 beds for the destitute. Here it remained for thirty years, until, in 1574, it was named Nuestra Señora de la Paz, and placed in the parish of Saint Salvador.

The "Granero del Obispo de Escalas" fronted the Louja, and was built by Don Balthazar del Rio,

Bishop of Escalas, in 1539, as a granary for distribution of wheat to the poor, of which a thousand fanegas were always kept ready. In 1590 the bishop died in Rome, and left this granary to the care of the members of our Lady de la Consolacion, twelve of whom were to manage the charity, having also solicited a chapel in the cathedral, where he desired to be buried, and for the adornment of which he bequeathed large sums of money. It is seen to this day, and is one of the most beautiful in the building. The granary was afterwards used as a public one by the Chapter. The hospital of Saint Andrew, or of the Flemings, stood opposite the college of Saint Thomas, in the wall of the Alcazar.

The "Louja," or Exchange, is another ornament of this quarter of the city. The derivation of the name is Greek, it being the custom of the ancients to sell publicly under a spear (as the word Louja imports); the same signification is expressed by "Subasta." The work is owing to Philip the Second, who was scandalized at the money-changers and brokers holding their meetings, some within the cathedral itself and others in its courts; in 1583 Herrera the architect received the commission to erect an Exchange, and this splendid building was the result; now indeed deserted by reason of the stagnation of commerce, but one that would be creditable to the capital of any nation. The staircase which leads to the galleries contain-

ing the manuscripts of the colonial affairs is of red Granada marble, spacious, elegant, and solid, and reckoned one of the finest in Spain. In the saloons a certain monotony reigns: they are regular, and very plain, forming a quadrangle, each side of the building occupying 200 feet, and having three doors to each. The second story, built by Cintora after the plan of Herrera, contains an air-hung staircase in stone, well worthy of admiration. The style of architecture is Tuscan, similar to those described by Vitruvius: both above and below the arches are in stone. The court has a handsome fountain, and as you enter to the main door, and ascend the marble steps, there was a place separated by iron chains, in which public auctions were held. A small monument to the back, near the cathedral, was erected on occasion of the earthquake which shook the cathedral in 1755.

The Dominican convent of St. Thomas contained twenty-nine members, and serves as a college for the education of youth. It was founded in 1517, by Archbishop Deza, for the instruction of twenty scholars in Latin, logic, and theology; the year after its foundation the Dominican order, which was the most learned in Spain, with the exception perhaps of the Jesuits, took it under their patronage; and in 1547 Philip the Second allowed those who graduated there for the ecclesiastical profession, the same advantages and ex-

emptions as were enjoyed by the students of Salamanca. The founder, Deza, was buried in the church, and as dissenters were not admitted to the lectures within this college, they heard them in the chapel of St. Andrew, which was attached. From the Dominican college came the picture by Zurbaran, now in the cathedral, and from that of St. Andrew the Crucifixion of the Saint, by Rodelas, now also in the cathedral, and the two small pictures noticed hereafter, which are in the possession of Mr. Wetherell. Under the Saint Thomas were some beautiful little pictures by Zurbaran, representing the martyrdom of Saints, which are now hid away by some ecclesiastic, who hopes perhaps that the pretender Don Carlos may return, and restore what has been taken away from his body of clergy; and until this illusion be dissipated, and years have passed away, no one can hope to obtain possession of these hidden treasures. Nicolas Antonio, one of the best Sevillan writers, was educated in the college of Saint Thomas. He was born in 1617, and first dedicated himself to the study of the law. His Bibliotheca Vetus, and Bibliotheca Espana, have immortalized him, and are the most valuable bibliographical and historical depositaries which the country has produced. This writer died at the age of 77, of epilepsy, alike distinguished for learning and virtue.

Near to a small bye-gate called " Postigo del

Aceite," were public repositories for oil, and it was usual to open this gate only at certain hours after dinner-time, at two in winter and three in summer. It was through this gate that the Moorish king Axataf sallied forth to surrender the keys of Seville to St. Ferdinand. It was called also " de las Atarazanas," from being contiguous to the dock-yards. This gate was repaired in 1753, when the Count of Banajas was governor of Seville. A repository for salt was contiguous, with the arms of the town over the door; some salt pans having been left to the public by the will of Doña Guiomar Manuel, who built the prison in the street of the Sierpe. This lady died in 1426, but probably the building was not erected until the commencement of the sixteenth century. Allied to the queen of Henry the Second, Doña Guiomar Manuel was enabled by the possession of great wealth to indulge in acts of charity, which were congenial to her disposition, and the excellence of her nature, combined with the influences of religion, caused a wide diffusion of her beneficence. She left an annual allowance to the convents of Santa Maria la Real, Saint Leandro, and the Duenas, for prayers to be said over her tomb. The public prison was supplied with water and rebuilt by her aid, and large sums were also left by her will for paving the streets of Seville, besides a bequest to the town of the salt pits of Saint Lucar de Barrameda, and Utrera. She

established a fund for the "difuntos," and made bequests to all the convents of Seville. To the prebendaries of the cathedral she allotted 2600 maravedis for their servants annually. Much of her wealth also was bequeathed towards the construction of the great chapel in the cathedral.

The Archiepiscopal Palace deserves a special notice. The first situation of this building was to the south of the cathedral, towards the Louja, to the back of the chapel de la Antigua of the cathedral; and a door opened from it to the latter. It was given by Saint Ferdinand, in 1251, to Raymundus, his confessor, Bishop of Segovia; but was moved in the seventeenth century, probably to the place it at present occupies, though I do not find the exact date, but judge so from the plateresco style of ornament with which the front is covered.

There exist in the street of Abades, fronting that of the Angeles, several subterraneous passages. They were discovered in 1298, and, with the credulity of the times, passed for the lecturing rooms of the Devil on Magic. Probably their construction goes back to the most remote period, and they may have been formed on the model of the Cretan labyrinth. Peraza, in the third book of his History of Seville, treats of these passages, as well as of some others which are found in the tower of Saint Nicolas. Zuniga quotes an account of them from an unpublished manuscript of

Caro, in the library of the college of St. Alberto; and after reducing all superfluous matter, the substance of the narrative is here given, in order that the reader may be made acquainted with these curious habitations:—"The entrance to this cave is a square of three feet in dimension, from whence you descend by steps of half-a-yard in height, having a half arch of brick in front: a small window is seen after descending six of the steps, in the wall, and then the arch gives a turn, and after four or five more steps you meet with another similar window; the stair continues always winding, until seventeen steps are passed, when the half-arch turns to the left, and here there is an orifice in the top of the arch, but for what purpose it was intended is unknown: this communicates with a chapel-shaped room, with a dome, built of strong materials and stones, and to the right there is a half-arch with a dome, and two openings on each side of eighteen feet in depth; following on to the right hand, a well appears, ornamented with rockery work of mortar; on the left another half-arch of four feet and a half wide, and the same in breadth, leads to another room similar to the last, but rather wider, and from this communication is made by five small passages, not more than three feet wide, to as many small chapels. On going to the left, the arch is nine feet high and three wide, and at its entrance are two very large stones, which are

affixed to the sides of the wall, one opposite the other; at the end of the passage is a ridge of rock or stone, which requires the visitor to descend two steps in order to pass it, and there are discovered above a great number of strong arches, which join together at the top, and continue to an entresol; below which is another chapel, more roughly constructed than the rest, of twelve palms circumference;"—but farther than this Caro did not proceed. He however goes on to observe that there are many other ramifications, which, being obstructed by mortar, he could not visit; and that in other parts of Seville, particularly in the houses of the Duke of Veraguas, near the Corral, or court-yard, of Doña Elvira, this passage recurs, serving as a drain for the Alcazar; and again between the cathedral and the Arquillo del Atambor, which last having been opened by the fall of its arches, emitted a strong gas, which changed the colour of the clothes of the bystanders, and drove them away by its fetid odour. It remained open for a year, when a man was let down, tied by a rope, to examine it; but a flight of bats extinguished the torch he held in his hand while endeavouring to advance, and he was compelled to return.

The church of St. Francis is interesting from its containing a very fine Deposition of Christ, by Roldan, which stands in the Capilla de los Vizcainos, the ornaments of which are by Herrera

the younger. I saw here a copy of the Death of the First Inquisitor, who was assassinated while at prayers. The original picture is by Murillo. It passed from hence to Rome, and was subsequently sold in London to the Russian government. The colouring, however, was not so rich in this as in other pictures of Murillo. The inlaid wood-work of the organ in the church is very beautiful. The French took away a collection of pictures by Murillo, in his early manner, which stood in the small cloister of the convent, which is now almost all taken down. The convent was founded by St. Ferdinand, and contains the tombs of the following nobles: Francisco de Zuniga, and Guzman Marquis of Ayamonte, and his wife Doña Teresa, daughter of the Duke of Medina Sidonia, who died in 1525; and Doña Leonor Manrique de Castro, Marchioness of Ayamonte, in 1536. The former family founded the "Capilla de los Portugueses," where they lie; and the latter the middle chapel of the three which are under the elevation of the great altar. The altar of Saint Anne belonged to the family of Doña Juana de Leiba, lords of Torralva in 1611. This is one of the most interesting convent churches in Seville.

The college of Saint Isidorus, commonly called of Saint Michael, stands near one of the south towers of the cathedral bearing the latter name. It was the most ancient place of public instruction in Seville, and was placed under the protec-

tion of the archbishop. The dedication was to Saint Isidorus, he being the first who formed colleges in Spain. Five ecclesiastics directed the studies, which were, however, only elementary. There were sixteen collegians, and six "seises," the latter of whom assisted and sang in the ceremonies of the Corpus. Isidorus, with all his credulity, was the author of some useful works, and to him Christians are indebted for the Mozarabic form of worship. This first Sevillan college was placed in the convent of his name, near to Italica. At the death of the Archbishop Don Alonzo Manrique, who maintained the College of Saint Isidorus where it formerly stood, in 1538, the Chapter of the Cathedral placed it near that edifice, in a spot where existed a small church built under ground, on the wall of which was painted the figure of Saint Michael, a place of Christian worship during the Moorish occupation of the town; and from this circumstance the college took its name.

The Tower of Saint Michael, or of the Admiralty, is supposed to have been one of the city gates under the Romans, since the wall ran from where the bye-gate del Aceite now is, to this same tower, in which are seen two doors, one to the south, by which you enter a passage, from whence, turning to the left, another arch presents itself opening on the city; and in ancient times all the entrances were made in this way, not

direct, but tortuous, as may equally be observed in the ancient gates of the Sol and the Ossario. The Moors, when they built their mosque, threw down the wall and part of the church of Saint Michael, leaving only the chapel de la Antigua, which now forms part of the cathedral.

The Audiencia Real was founded in 1556 by Philip the Second, who had determined not to allow a Sevillan to be chief magistrate of the town, and that he who was chosen should pay a thousand ducats yearly to maintain the officers; at the same time he separated the lieutenant-generalship from the functions of chief magistrate—in former times the two were always united; and from hence we trace the offices of captain-general and civil-governor of the present day. Sancho Padilla was the first civil, and Juan de Cespedes, of the family of Carrion, the first military governor at this period. The Audiencia is a civil tribunal only.

The college of Saint Buenaventura, from whence some fine pictures by Herrera and Zurbaran passed to England and France, was composed of fifty two ecclesiastics of the Franciscan order, and was founded by Luis de Revolledo, for the study of science and literature. It was first placed in the street de la Mar in 1600, but five years afterwards was removed thence to that of the Catalanes, where it afterwards remained. As the members dedicated themselves to metaphysics,

to theology, and the exposition of mysteries, the title of "Propaganda fe" was applied to this college. The subjects of the pictures by Herrera, of which mention has been made, were passages in the life of the saint. The Earl of Clarendon has obtained possession, I believe, of three, and Baron Taylor of two; for although Zea Bermudez mentions only four pictures by Herrera, there were certainly more. The Zurbarans represented passages in the life of the same saint, and of these there were two or three, one of which Baron Taylor purchased, and Lord Clarendon obtained the rest. That of Baron Taylor was, it is said, the best, the other or others being indifferent. The Herreras were very fine, but the distance is in general immense between that master and Murillo, Velasques, or Zurbaran.*

Nothing has been said of the Quemadero, a spot on which those condemned for heresy were burnt. It was outside the town, near to and in front of the convent of San Diego, close by the Puerta de Xerez, being a square of fifty feet, two yards high from the ground, and built of mortar.

* Lord Clarendon has obligingly informed the author that the passages in the life of the saint, of which the pictures in his possession are descriptive, are—1. The presentation of the Saint, when a child, to San Francisco by his parents.—2. His reception in the convent.—3. The miracle at the altar, when, the saint deeming himself unworthy to receive the communion, an angel descends from Heaven and gives him the wafer.

At each corner were four columns of marble, to which the guilty were tied, a fire being made in the middle, and thus they were burnt to death. The last poor creature who suffered death in this way was a woman called the "Beata," prosecuted by the Inquisition in 1780 for encroaching on the occupations of the feathered tribe, the crime of which she was with all solemnity convicted being the laying of eggs! Mr. Wetherell is possessed of one of these columns, which contains an Arabic inscription in Cufic characters, as did the rest, they having been removed from the tower of the Alcantarilla, or small drain, as the word signifies in Spanish. Near this place was the Horca de Tablada, or gibbet where criminals were hanged; and in 1456, a prebendary of the cathedral, Pedro Martinez, was good enough to square the gallows, placing for their accommodation four columns at right angles, so that twelve persons might be hanged at once, four between each pillar. The whole of this work was destroyed in 1689, but it is useful to record what has given rise to names, which are quoted after their cause has ceased to exist, and which not unfrequently determine topographical questions.

The Hermitage of Saint Sebastian was one of the most ancient edifices of Christian worship, and stood near this gallows, in a place called the

" Alberca de los Genoveses," being a pond where cattle drink, and consisted of a church with three naves, a sacristy, garden, and other offices attached. It was here the image de los Reyes was worshipped when Saint Ferdinand laid siege to Seville. During the time of the plague in 1649, no less than 23,543 persons were buried in the cemetery. Within the church was a stone engraved with this sentence:—" Here are buried two brothers, Gaspar and Balthasar, who slew Blas de Chaves and Isabel Perez, for robbing the fathers." Below are figures of keys, which represent, probably, those used by the criminals for opening the hermitage to commit their theft. The three last-mentioned places, the Quemadero, the Horca de Tablada, and the Hermitage of Saint Sebastian, are all in the Campo de Tablada, a plain without the walls, which bore the same name so far back as the year 827, as the Bishop Don Rodrigo says in the following passage in the twenty-sixth chapter of his history of the Arabs:—" Gentes autem in villam quæ Tablata dicitur, prope Hispalim, intraverunt, et Arabes eos machinis inpugnantes, a Tablatâ egredi compellerunt." And in the Historia General—" fué en un altura que era ahi cerca de Sevilla, que decian Tablada:"—this may mean some eminence near the Tablada. The name is evidently of Latin derivation, and was probably given to the ground by the Romans. Here it was the alerce

trees grew (the name of which means in Hebrew cedar). Three streams cross the Tablada; the first, the Guadayra; the second, the Tamarquillo; and the third the Tagarete, which passes close to the gate of Xerez, emptying itself into the ditch of the fortifications, and running thence to the river. The city wall, to the south from the Puerta de Xerez to the Torre del Oro, is cut through in various places, but there was once a gate near to the tower of Alcantarilla, or small sewer, through which Saint Ferdinand used to pass to pray to the Virgin de la Antigua, which now corresponds to the room where metal was smelted for the mint, and has been stopped up with mortar, but might be easily explored if those possessed of the power to make such investigations had the inclination to do so. The wall, from the Torre de la Alcantarilla, proceeds to the Postigo del Carbon, and from thence to the Postigo del Aceite, leaving outside the Atarazanas, the old custom-house, and the hospital de la Caridad: and from this same tower a piece of wall, also with towers, unites the Alcazar with the Torre del Oro. The origin of the name of this last tower is doubtful; some say that it was the royal fortress for keeping treasures, and thence took its name. Pedro the Cruel put it to two uses, for he kept women there as well as gold. Others affirm that it was called del Oro, from being the point of disembarkation of the wealth of the Indies. It is not, however,

of Roman construction. Close by, between the Torre del Oro and where the former mole stood, was a very ancient crucifix of stone, which was afterwards moved to the road leading from the Puerta de Xerez to the convent of San Diego, and in 1693 was built round with a wall for protection. The Postigo del Carbon was the work of Alfonso the Learned, when he built his dock-yards, or Atarazanas, in 1252, and was first called Azacanes. After the discovery of the Indies, the name of this bye-gate was changed to the more dignified one of del Oro. In 1536, Peru, which had been lately discovered, sent so much gold to Spain, that ships were laden with it having pure silver for ballast, and every passenger brought 20,000 or 30,000 ducats with him; and twenty-seven carts were employed going and coming to take the metals to the house of the India Company. The more humble name of Carbon was given to this gate, from the circumstance, in later times, of weights for weighing charcoal having been placed there. In one of the naves of the ancient dock-yards was contained a description of the ship which sailed round the world in three days, called the "Victoria," and which Pedro Mexias, in his Dialogues, says he saw go and return by the river Guadalquivir: perhaps this manuscript was amongst those which are already mentioned as having been hidden in the Atarazanas.

The visitor to this city should not omit to see an Arab room in the house of the widow Olea, situated in the street of La Botica de las Aguas. It is nearly thirty feet square, by forty in height, and surrounded by corridors, which serve for living rooms. There are three horse-shoe arches on one side and two on the others, with a door on the left of the entrance; on the two other sides there are no doors. The tracery-work is very pretty, and finer perhaps than that of the Alcazar. The Spaniards had formerly covered it with plaster, and in repairing the house, at the commencement of the present century, it was accidentally discovered on the ground floor, but all history of it has perished. Bejarano, a painter, and father of the present artist of that name, superintended its reproduction to day. Many of the visitors to Seville add to their drawings by taking away sketches of it. Another house very near at hand, which forms the corner of the two streets of Abades Alta and Horno de las Brujas, on the left hand as you ascend the Plaza de Segovia, has a beautiful Arab court, the arches of which have been loaded with Gothic ornaments, but the Arab horse-shoe arches in the wall and sides are tapered with much grace, aud less encumbered with extraneous ornaments. The court is of considerable size, and the rooms surrounding it are disposed like those of the Arabs, and have some of their architecture left. The largest opens on a garden,

in which we saw an ancient sarcophagus, covered with the labours of Hercules in demi-relief. It is the residence of the canon Carrasca, and surprise was depicted on the countenances of the family when they saw our admiration of what was to them so familiar, and apparently unworthy of attention; but to persons of taste the two last mentioned remains, the room and the court yard, are exquisite specimens of art. Nothing is more coarse than the entrance to the last of these; for the Moors studiously avoided then, and do to this day, handsome exterior architecture in their dwellings.

The Alcazar is next to be described. This building appears to be a mixture of Roman, Gothic, and Arabic architecture. Its original date, according to inscriptions, was in the year 1181. Its entrance is under a mean archway crowned with diminutive battlements, scarcely exceeding in dignity the sham defences to be seen in villas between Chatham and London. A court yard is passed, and then a square door presents itself, with Arabic tracery work above, and higher up are three Arab windows, each divided in the middle by a small marble pillar. This court is called "De la Monteria," from having once had the figures of objects of the chase painted or carved on the sides, and being the place where the huntsmen waited for the king; it is a main entrance, from whence you

reach a gallery divided by marble pillars, formed in an angle of the building called "El Apeadero," where the kings used to mount in carriages or on horseback; hence you proceed to another small Patio, and thence to a terrace, on one side laid out with a large reservoir of water, on the other with old fashioned beds of mould filled with box plants. In vaults contiguous are baths, named after Maria Padilla, wife of Pedro the Cruel, but probably of Moorish construction. The city walls enclose the various pleasure grounds, join the Alcazar, and extend down to the river side; from the top of which an agreeable view is obtained of the surrounding country. They formerly united to the Torre del Oro, to which fortress Pedro ravished Doña Aldonça Coronel, the sister of Doña Maria, who had retired to the convent of Santa Clara, and was afterwards allowed to return thither, but with no small diminution of her good name; from thence she retired with her sister to the convent of Santa Ines, of which she subsequently died abbess. In the garden which communicates with the baths are two shafts of Roman columns, surmounted by leaden figures of a fawn and Terpsichore. We here meet with various gardens, planned and laid out at different periods; the flags of some are perforated, so that showers of water spring from their surface on the startled passenger, at the will of the gar-

dener, who turns a key. A brazen figure blows a trumpet, which sounds from the pressure of water on the atmospheric air conducted through a narrow tube. A labyrinth of myrtle, in one of the divisions, has now become transparent from age, but was doubtless intricate enough when young. You are shown the Garden of the Lion, and a supper-house of Charles the Fifth, faced by a terrace, and flanked by a magnificent enclosure of orange trees; parterres of box wood are cut into every shape and form, and one rustic house is surrounded by a Lilliputian canal, recalling to memory the tea and smoking pavilions of Holland. The great irregularity of these pleasure grounds—the flights of stone steps—the covered gallery of the city walls, which is at every step opened by windows and balconies to the sky, and adorned with rock work—the bits of Arab architecture and tiled masonry which are seen scattered about on every wall—the rows of orange trees which screen the walks, and are trained to flat sides of building—the abrupt and broken benches, cased in sweet-smelling flowers, and the large quantity of geraniums, myrtles, limes, oranges, roses, pinks, lavender, lilac and mignionette, which grow together in beds,—all produce an effect by their sight and odour, which, added to the heat of the weather and the brilliancy of the sky, almost bewilders the attention and overpowers

the senses of the visitor, who, half intoxicated, is glad to repose on the stone seats of the terrace.

The total number of rooms in this palace is eighty-four. The Sala de los Ambajadores served the Moorish princes for their seraglio. It is fifteen yards square, by three times its width in height. Don Pedro, in the worst possible taste, adorned and destroyed the Arab work with portraits of the Gothic kings; his example has been followed in the succeeding generations, and we see the whole dynasty of Spain compressed into little squares, from the earliest king down to the hideous Ferdinand. The pavement of this room is of marble, the ceiling is gilt, and the pannelling of the wainscots is formed of painted tiles. The gallery which runs round the city wall is bedaubed with fresco paintings, but they are very indifferent. Another entrance to this palace is called the "Puerta de las Banderas," before which stood the tribunal of Don Pedro, whence he administered justice. This is to the back of the Apeadero, and communicating with it. The tribunal consisted of a large stone chair, covered by a roof supported by four columns, and to which the king mounted by stone steps. A door from the building communicates with the ancient riding-school. From thence you reach a patio, 100 feet long by forty-five wide, and pass forwards to the long gallery, called the "Apeadero," which by private doors communicates with other parts of the build-

ing. The ceilings of the Alcazar are very beautiful. The principal patios are those already mentioned, and the following: that called of the "Sacrificio," where Pedro the Cruel caused his brother Don Fadrique to be murdered; here a red stone is shown, and the credulous are told, as in a similar manner at Holyrood in Scotland, that the stain of the victim's blood has never been effaced. We next remark that of Maria Padilla, which is above her baths, and then the largest patio, whose marble columns support beautiful Arabesque work. Pedro is supposed to have brought much of the variegated marble pillars seen in the Alcazar from the palace of Don Pedro of Arragon, in Valencia, when he took that town. This prince was truly a monster of cruelty, if we are to judge only by his actions, without the Jesuitical apology which some of his advocates plead in his behalf, that he only treated others as they would have treated him. With his first and lawful wife, Doña Maria la Blanca, he passed only one night; the following year, in 1354, he married Doña Juana de Castro, divorcing Doña Maria, and with her too he passed only one night, leaving her pregnant of Don John of Castile, who, from the unhappy circumstances of his birth, passed his future days in confinement, his claim to the throne being obnoxious to all. Doña Maria la Blanca was subsequently imprisoned in various places, first at Toledo, then at Siguenza, and

lastly near Xerez, where the tower she inhabited is still seen, her tomb being in the Franciscan convent of that town. Whilst abandoned in Toledo by her husband, the town revolted, when it was understood that he wanted to take her again and slay her. This princess was great-granddaughter of Saint Louis of France, and her marriage with the king took place in 1352. He put her to death in 1361, by the hand of Juan Perez Rebolledo, one of his archers, in Medina Sidonia; Inigo Ortiz de las Cuevas, to whom she was entrusted for safe keeping, having honourably refused to comply with the barbarous order. The execution of Samuel Levi, the confidential Jew treasurer of Don Pedro, took place the year before the murder of his wife, the poor Hebrew being first tortured in order to extract from him a disclosure of his treasures.

After the death of Doña Maria la Blanca, Pedro declared Maria Padilla to be his real wife, an engagement, as he asserted, having passed between them before he married Maria la Blanca; and the marriage of the second, Doña Juana, was obviously illegal. Some writers say that Maria Padilla bewitched Pedro, but it is in truth a redeeming virtue in his character to have loved this woman, who was handsome in person and virtuous in character. To the truth of this marriage he brought many witnesses, and made his will in favour of her offspring. Two years before he was

slain, in 1379, by his bastard brother Don Enrique, he burned in the old Alameda Doña Uraca Usorio, mother of two of his best generals, the Guzmans, of whom the tomb is seen in Saint Isidorus del Campo, close to Italica, in order to possess himself of her wealth; and it is worthy of record that her servant, Leonor Dabalos, seeing the body of her mistress in the flames, and indecently exposed, threw herself upon it, and shared her death in order to save her modesty—an action of devotion not exceeded in any annals of the most heroic times, even amongst the more courageous sex of men. The tombs of the two are placed together, and the fidelity of the servant, although unhonoured by a monument, is rewarded by the admiration of posterity. The barbarous disposition of Pedro may be gathered from the circumstance of his having feasted before the dead body of his brother when he lay slain, and of his having sacrificed at Toledo, which had revolted against his authority, a youth of eighteen, who offered himself for his father, an aged man of fourscore, who had been condemned to death. It is supposed that Fadrique had intrigued with Doña Blanca, of which connexion a son, Alfonso, was the fruit, and that this perfidy induced his brother to assassinate him. Pedro plundered for the churches as well as for himself, and the rich tombs of Saint Ferdinand, of his mother Doña Beatriz, and Alfonso the Learned, his son, were

all paid for with the money he extracted in 1356 from the merchants of Seville. He repaired and embellished the church of Saint Paul, in gratitude for recovery from a fit of sickness in the first year of his reign; the Madonna "of the Fevers," which was the complaint he suffered from, was therefore worshipped there. An anecdote is related of his having killed a person in the street, as he thought unobserved, and that the testimony of an old woman, who heard the clashing of the swords and the noise Pedro made in walking, convicted him as the author of the murder. The king, having always justice on his lips, however much he disregarded it in his actions, replied—"Well, if I am a murderer, fix up a stone likeness of my head, for you cannot take the real one." This was accordingly done, and placed in the spot where the deed was committed, namely, the "Calle del Candilejo," as it is yet called, and where the head of Don Pedro is still seen.

History, whether it exaggerates, like contemporary fame, the good and the evil of its subjects, or whether it is within its province justly to judge the dead, has given a ruthless character to the Sevillan King Don Pedro, not exceeded by that of Nero or Caligula. After the slaughter of his brother Don Fadrique, the page who attended him flew for refuge to the chamber of Doña Maria Padilla, and seized and held up in his arms for protection her infant child. The father stabbed him in that position. The Moorish embassy from

Grenada, with which he was then at peace, were also slaughtered in the Tablada, a plain already described, which lies to the back of the present tobacco manufactory. He was, however, the embellisher of this palace; but for him, perhaps, one of the famous monuments of Spain would be merely a heap of ruins, and on that account alone we feel an interest in the history of this cruel man. He endowed churches, although reckless of religion, and affords a proof that wickedness, like virtue, is only comparative, and that it is as rare to find a human being irredeemably bad as altogether good.

A traditional history is current, that Cortes was imprisoned in a lower room, with a double grated window, in the Patio de la Contratacion of the Alcazar, and that Columbus, after the discovery of America, was also confined in the prison of the Contratacion, or India House, as we should call it.

Before Arjona the Intendant, in 1829, formed the gardens of the Delicias and the Cristina, the neighbourhood of Seville was little better than a large dung-hill, embellished with some fine trees, and consequently the gardens of the Alcazar were more regarded at that time, and considered more magnificent than at present; but since a modern distribution of its grounds has taken place, its square and confined walls are deserted for the more capacious and interesting resorts of its modern embellisher.

CHAPTER IX.

DESCRIPTION OF THE CATHEDRAL AND ITS PRINCIPAL PAINTINGS.

THE cathedral of Seville stands on the south side of the city, and is built on unequal ground, so that towards the east and south it is level with the pavement, but in other parts it is ascended to by a flight of steps. A range of marble columns, near seven feet high, runs round the building—probably Roman, and which had a place in the former Moorish edifice. They are 100 in number, equal in size and shape, and united at the tops with bands of iron. The circumjacent buildings to the north and west are not calculated to embellish the site of this magnificent temple; but to the south is the Exchange, or "Louja," a very fine building, in which are deposited the archives of the Indies; to the east also its original view has been improved, a number of mean edifices having been removed in 1792, which hid the sight of the Archiepiscopal Palace; hence it is by no means so confined on that side as on the others. The architecture of the cathedral is of all classes—Arabic, Gothic, the "Plateresco," and the Greek Roman. Although all these are jumbled together, and an abominably unsightly "grand entrance"

has been recently attempted (though, fortunately, not finished) by a Sevillan architect, Cano, and a good deal of the outside walls are left rough, nevertheless, of all the cathedrals I have seen, this is the one which, upon the whole, has most pleased me in Europe; for from without, its construction recalls many interesting epochs of the world, and within are specimens of the finest Spanish masters in art. The horse-shoe Arabic arch, and the pillared windows of the east, predominate in what is called the Giralda, or tower of Gever, which was built in the year 1000 by a Moor, who used it as an observatory. It was in his time only 250 feet high: four brazen balls, which stood on the top, fell down in the earthquake of 1395, and were replaced by a gilt weathercock, shaped as a harpoon. In 1568, Ferdinand Ruiz, an architect, raised it one hundred feet higher, which was then considered a hazardous attempt. The entrance of this tower is very narrow, but it widens in the course of the ascent: the form is a quadrant, of fifty feet diameter. In the different windows are twenty-five bells of various sizes, and in the dome hang six large ones with clappers. Where the bells end, the Christian part of the work begins; and in the first tier stands the accurate clock made by the Franciscan friar, Joseph Cordero, in the middle of the eighteenth century. It is audible all over the town, but strikes only the hours; its bell is placed in the story above,

which is formed with Doric pillars; on the exterior frieze are the following Latin words, distributed round the four faces after this manner—"Turris—Fortissima—Nomen—DÑI.—Prov. 8." The third story is Ionic, and spherical; upon it is placed a statue of Faith, in gilt bronze, which revolves upon a globe of the same metal, serving as a weathercock. It is fourteen feet high, and is the work of Bartholomew Morel, who in 1568 copied it from a design by Luis de Vargas, the eminent painter, whose frescos adorned the Moorish exterior, and the intercolumniations of the lower part. These, owing to the carelessness of the mason in preparing their cement, and exposure to the weather, have almost altogether faded. The subjects were the Saints, the Apostles, the Evangelists, the Doctors of the Church, and various martyrs and confessors of the diocese. On the north side the subjects are, figures of Saint Isidorus and Saint Leander, the sainted sisters Justa and Rufina, and an Annunciation, which have been restored by an unskilful hand; but of the others little save the lines are left. Below is a Latin inscription by Pacheco, the father of the painter. In the Patio de Naranjos, or "Place of Orange Trees," no Moorish architecture remains save solid walls, which extend from east to west, from the tower to the new sacristy; they belonged originally to the mosque of Abu Jacob, built in 1171, which was since connected

to and incorporated with the cathedral by Ferdinand, after he conquered Seville: they are similar to those of the mosque in Cordova. One to the north, Vargas painted with the procession to Mount Calvary; but this fresco is entirely lost. The arches of iron work which form the gate del Perdon are also Moorish. The arabesque work of this gate was modelled by Bartholomew Lopez, in 1519, and the sculptor Michael Florentin executed the two large statues of Saint Peter and Saint Paul, which stand on either side of the door, besides the Annunciation above, and the tablet of Christ driving the money changers from the Temple, which crowns the arch. The Patio is 455 Spanish feet one way by 350 another, a Spanish foot being rather less than an English one. It is planted with orange trees, and has a fountain in the centre, which, with the lofty and massive walls around, give it an agreeable coolness in the warm weather. It is bounded to the west by the new sacristy, to the north by the old sacristy, the gate del Perdon, a lodging-room for the youngest curate of the sacristy, and a warehouse for church furniture; to the east, a gallery covered with offices, another gate, and the chapel de la Granada, and to the south the cathedral, form its boundaries. In front of the last-named chapel was placed a good picture by Pacheco, representing the Virgin of the Conception. The portrait of Michael Cid, author of Couplets which

were sung at the celebration of this mystery, on the nights of the Rosario, is introduced in it; but a few years ago the painting disappeared. Above is the Columbian library, which consists of 10,000 volumes and manuscripts left by Ferdinand, the son of the famous navigator, indeed which he describes as double the above number; but perhaps he counted several tracts in one volume, and in the delay of a law suit, in which the chapter of the cathedral was involved, relating to the bequest, many were lost or misappropriated. Don Joseph Aranjo, a canon, afterwards added to the collection. In this room we find a series of portraits of the Bishops of Seville, from the conquest to the present time, and a half-length portrait of Saint Ferdinand, by Murillo. A marble tablet, taken from the pavement of the cathedral when it was repaired, is placed on the side of the staircase wall, which represents Don Iñigo Mendoza, the chaplain of Ferdinand and Isabella, who died in 1497, stretched upon cushions in his pontifical robes. It is supposed to be from the hand of Michael Florentin, who executed also the bust of the Archbishop Don Diego Hurtado de Mendoza, who died five years after his cousin Don Iñigo. In a small edifice on the right as you enter the Puerta del Perdon, called the meeting-room of the brotherhood of the Santissimo del Sagrario, a painting by Herrera el Mozo (or the Younger) appears, representing the doctors of the church writing

the mysteries of the Eucharist and the Conception. The price paid for this picture when the master painted it, was one hundred pounds. Mateas Arteaga painted other works on the subject of the Sacrament, as well as the portrait of Ferdinand Mata, which is over the door. An infant Jesus, executed by Montañes in 1607, was formerly seen here, but has disappeared like the picture of Pacheco.

In describing the paintings of the Cathedral, we will take the four sides separately. Entering the Puerta Campanilla, and descending that side, we have the following chapels from east to west. First, the chapels of Saint Philip and Santiago, which contain nothing remarkable; next comes that of the Mariscal, which being traversed, opens upon the saloon of the Anticabildo, and thence to a patio, in which are placed some ancient inscriptions. The Capilla del Mariscal contains an altar-piece by Pedro Campana; the portraits of the founders of the chapel are painted below, divided into male and female figures, and are reckoned amongst the best of this painter's works. They are quarter lengths of the size of life, showing the bust to the bosom, the hands in some of them appearing crossed in prayer, but the elbows are not taken in. The subjects of the painting in the altar are, on the one side, the Circumcision, Christ curing the Paralytic, a Crucifixion, the Virgin clothing Saint Ildefonso: on the opposite

side, Saint Iago attacking the Moors; Saint Francis and Saint Domingo are above. The following chapels then succeed: first, the Sacristia Mayor (the pictures in which shall be described hereafter), Saint Andres, and the Calices. In the sacristy of the latter are to be seen, the Virgin de la Servilleta, which came from the Franciscan convent, and a small Saint Dorothea; the former is among the finest works of Murillo; in point of colouring the latter did not please me: also two fine Saints by Zurbaran, of the order of Santo Domingo, from the suppressed convent of that name without the town. From thence we pass to where the cathedral clock stands. The chapels here are dedicated to the Misterio de la Conception; in one is a picture by Peter Fernandez Guadalupe, of the Entombment of Christ, which possesses little merit; while contiguous to it, in the other chapel, Luis de Vargas painted the Generation of Christ, who appears as a naked figure seated on the ground; above and around him are groups of angels and doctors of the church; the figure of death is crouched under part of a rock on which our Saviour is seated. These two pictures form the centre of two altars, and many smaller works encircle them; in that of Vargas, called "the Gamba," from the power with which the leg and foot of our Saviour are drawn and painted, we see two portraits of founders or benefactors of the chapel. The im-

mense figure of Saint Christoval, in fresco, carrying the Child, appears on one side of the wall. A door beneath the clock leads to the patio, where is the treasury. Next comes the Capilla de la Antigua, in the sacristy of which is a very fine Morales, representing Christ, who forms the centre, and the Virgin and Saint John the sides, of an oratory; but unfortunately it has been washed. I saw here also a good Valdes, representing a bishop in the centre, communing with the Magdalen and her mother. Anachronisms are so frequent among the Spanish masters, that one should never be surprised at the jumbling together of figures separated in history by many centuries. There are also in this sacristy some pictures of the school of Zurbaran. The chapels of Saint Hermenegildus, Saint Joseph, Santa Ana, and the Nacimiento, contain the paintings which have been brought from other convents, and which are noticed in a subsequent chapter, but have nothing remarkable of their own. The last chapel, however, contains a famous altar by Luis de Vargas, the centre picture of which is not inferior to any of the master's works. It represents the visit of the shepherds with offerings; there are nine figures, nearly of the size of life, with several animals, amongst the rest a steer, which is beautifully painted; the figure also of one of the countrymen kneeling is most forcible and natural. The Holy Father above, in a glory,

is looking down upon the scene. Round it are several smaller pictures, of a Circumcision, and Kings offering Presents (in which are introduced beautiful specimens of both landscape and architecture), an Annunciation, and the Four Evangelists: these last are a third the size of life.

Proceeding from the gate of Saint Michael to that of the Baptism, from south to north, the following chapels present themselves. The chapel of Saint Augustin, and that of the Angel del Custodio (in the altar of which is a slightly-painted, but very beautiful Murillo, of a youthful angel conducting a little child by the hand; both figures convey an expression of infant innocence). We here meet with the great entrance, which is unfinished, and of detestable mixed Gothic. The next chapel is that of the Consolacion, where appears a Holy-Family, with the two portraits below of the founder, and signed Tobar, 1720. Then we come to a small chapel of the Niño de Dios; thence to the chapel of Saint Leander, and afterwards to the Oratory of Saint Peter, and the Puerta del Bautismo. Between this latter and the entrance to the Sagrario are two small chapels, one of Saint Hieronimus, and the other of the Jacomes; the latter contains a picture by Rodelas; in the former is an altar by Villegas, the composition of which represents a meeting between Saint Isabel and the Virgin, surrounded by other paintings, which are, the Baptism of Christ,

a Saint Sebastian, and five figures in three compartments, of founders and benefactors to the chapel. A Saint Blasius, crowning the whole, appears with a glory of angels. Villegas was a native of Seville, and studied in Italy at the commencement of the sixteenth century. A doubt exists whether he instructed Vargas, or was a pupil of that master; but they must have been contemporary, as the best time of Vargas was about the middle of that century. The latter died in 1590, aged seventy-two years: Villegas died at the age of eighty-seven, seven years after Vargas, and was buried in the parish church of Saint Lawrence at Seville. He never, however, reached the excellence of Vargas. In reference to the painting before described, where the leg of the Christ is so beautifully drawn by Vargas, Verez Alesio, who painted the gigantic Saint Christoval close by, is said to have remarked, "Your leg is worth the whole body of my Saint Christoval." This picture has been called the representation of Adam and Eve, on awaking to a sense of nakedness in the garden of Eden; others say it is the temporal generation of Christ. Indeed, like many other allegorical representations, it is not easy to determine what it means; for modern figures, in the habits of cardinals, are introduced; and it seems of the peculiar class found in this school of painting. I should be more inclined, however, to consider it symbolical of the

temporal generation of Christ, from the figure of a Virgin in the sky. In the chapels from the Puerta del Sagrario to the Puerta de la Torre, are placed some of the finest paintings of the cathedral. In the first, that of the Bautismo, is the famous Saint Anthony of Murillo. The saint is represented kneeling before a table; the Child of God is advancing in the sky to meet him, surrounded by angels. This picture is near twenty feet in height, by about half the same in width, and is classed amongst the painter's capital works. Above is a fine Baptism, by the same hand. Murillo received 10,000 reals for painting it, which would be now equivalent to near one thousand pounds sterling. In the next chapel, that of the Scala, there is nothing remarkable, but in that of Saint Iago is presented one of the master-pieces of Rodelas. Saint Iago is seen galloping over the Moors on his war-horse. From the circumstance of Rodelas not having been so forcible a colourist as Murillo, it often happens that his paintings, loaded as they almost always are with the dust and dirt of two centuries, do not attract the attention of a superficial observer; but when favoured by a good light, and carefully examined, they will be found amply to merit the praise which has been bestowed upon them by those who have given them an attentive examination. Violet, ochery, and pale colours prevail a good deal, and there are no very strong contrasts of

light and shadow in the pictures of this master; but the expression of the faces, and the drawing, are always masterly, and in point of composition Rodelas stands in the first class of the Spanish masters, though composition is the department of science in which the Sevillan school is weakest. Velasquez, Murillo, and particularly Zurbaran, did not generally introduce many figures in their pictures, nor did they seek much for ideal beauty in those they employed. They were satisfied with copying nature: yet, poor as Zurbaran was in his groups, where do we find a painter who has much surpassed him in the line of art in which he excelled, that of making every figure appear a real one? In the following chapel, of San Francisco, the large picture of the Beatification of the Saint is by Herrera el Mozo, and is the best picture by him to be found in Seville. He was in general a weak imitator of Murillo in figures, and had nothing of his father's sturdiness of design and expression; his landscapes, however, are warm and agreeable, and it may be observed that he was as well paid as Murillo when living, for he received the same sum for the painting of the Doctors writing the Mysteries of the Eucharist, and the Conception, as the latter did for his Saint Anthony. The new organ of the cathedral (for there are two) faces this chapel: Valentin, a Spaniard now employed at Cadiz, was its maker.

We next arrive at the Puerta del Patio de los

Naranjos, on one side of which is placed the chapel of the Virgin of Belem, with a picture of her and the Child, covered with glass, painted by Cano, and classed among his fine works; and on the other the chapel of Saint Augustin. To the Capilla de las Doncellas succeeds that of the Evangelists, where a large altar-piece displays the disgusting Gothic figures of Sturmius. Then follows the Capilla del Pilar, and on each side of the Puerta de la Torre are the chapels of the Madalena and the Puebla, which present nothing remarkable. The pictures in the Puebla appear to be from the hand of Alonzo Vasquez. From hence, taking the fourth side from west to east, from the Puerta de la Torre to the Puerta de la Campanilla, we have three chapels: first, that of Saint Peter, the altar of which is filled with paintings by Zurbaran on wood, containing the following subjects:—In the middle picture the Saint is seen seated in his pontifical robes; those at either side are, the Vision of the Unclean Animals, and the Saint weeping for his Sins. In the second tier is the Angel in the Prison with Peter, and the Apparition of Christ when Peter fled from Rome; between which is a Conception of the Virgin; and in the bench of the altar-piece the Confession of Peter before the other Apostles, his Hesitation on the Sea, and the miracle of the Cripple in the Gate of the Temple. These are considered good pictures of the master, but they are placed so as

to be but indistinctly seen, and it requires time before the subjects can be made out and understood. They are very finely coloured. The next chapel is that "de los Reyes," or of Saint Ferdinand, in which we find no paintings; but opposite to it, on the walls of the sacristy of the great altar, are three,—the Entombment, the Casting Lots for Christ's Garments, and his Descent from the Cross,—of the Italian school, and of but indifferent merit. In the Sala Capitular, which you reach through the Capilla del Mariscal, are eight oval pictures of Saints, by Murillo, and a Conception, painted on wood, which is a large and fine picture. The former are the tutelary saints of Seville: on one side Justa, Hermenegildus, Isidorus, Ferdinand; on the other Rufina, Leander, Laureanus, and Pius. On entablatures below are some free yellow pictures by Cespedes, who was at once painter, sculptor and architect, born in the year 1538. In Italy he adopted the pallet and the brush, although his education was more calculated to fit him for literary pursuits than artistical eminence, as we find him in 1556 engaged in studying the oriental languages at Alcala de Henares. In Rome he worked in the churches of the Anunciata and the Trinita del Monte, on fresco, and made a hand for the ancient statue of Seneca, which merited the title "Victor il Spagnolo." His fame became so great, that he was made a prebendary of the cathedral of

Cordova, to which place he returned from Italy, and there spent most part of his life, occasionally visiting Seville during the months of recess. His last visit there was in 1603, when Pacheco was occupied in painting the frescos of Dædalus and Icarus for Ferdinand Henriquez de Ribera, fifth Duke of Alcala. He died five years afterwards, and was buried in the chapel of Saint Paul in Cordova. Cespedes was the most learned painter of Spain, perhaps of Europe. He wrote, amongst other things, a work on the cathedral of Cordova, proving that it once formed the temple of the heathen god Janus; and a poem on painting, of which the following stanzas describe the pencil, the brush, the staff, the pencil-case, the tablet, the marble for grinding colours, the easel, the rule, the square, and the compass:—

" Será entre todos el pincel primero
En su cañon atado y recogido
Del blando pelo del silvestre vero
(El bélgico es mejor y en mas tenido):
Sedas el jabalí cerdoso y fiero
Parejas ha de dar al mas crecido:
Será grande ó mayor, segun que fuere
Formado á la ocasion que se ofreciere.

" Un junco, que tendrá ligero y firme
Entre dos dedos la siniestra mano,
Dó el pulso incierto en el pintar se afirme,
Y el teñido pincel vacile en vano:
De aquellos que cargó de tierra firme
Entre oro y perlas navegante ufano

Da évano ó de marfil, esta que se entre
Por el cañon, hasta que el pelo encuentre.

" Demas un tabloncillo relumbrante
Del árbol bello de la tierna pera,
O' de aquel otro, que del triste amante
Imitare el color en su madera:
Abierto por la parte de delante,
Dó salga el grueso dedo por defuera:
En el asentarás por sus tenores
La variedad y mezela de colores.

" Un pórfido cuadrado, llano y liso,
Tal que en su tez te mires limpia y clara,
Donde podrás con no pequeño aviso
Trillarlos en sutil mistura y rara:
De tres piernas la máquina de aliso,
De una á otra poco mas que vara,
Las clavijas pondrás en sus encajes,
Donde á tu mano el cuadro alçes ó bajes.

" De macizo nogal y sazonado
Derecha regla que el perfil requadra:
Tendrás tambien de acero bien labrado
(No faltará ocasion) la justa esquadra,
Y el compas del redondo fiel travado,
A' quien el propio nombre al justo cuadra,
Que abriéndose ó cerrando nose sienta
El salto donde el paso mas se aumenta.

" Demas de esto un cuchillo acomodado
De sus perdidos filos ya desnudo,
Que encorpore el color; y otro delgado
Que corte sin sentir fino y agudo

Los despojos del pájaro sagrado,
Cuya voz oportuna tanto pudo
De la tarpea roca en la defensa,
Quando tenerla el fiero Gallo piensa."

Benito Arias Montano was the friend of this artist. On ancient and modern painting and sculpture, he expressed himself with great judgment and discrimination: and Pacheco, in his valuable treatise on the former art, founds his opinions on a letter which Cespedes wrote him only a short time before his death. He did not however practise as he preached, for his paintings, though bold and animated, and classical, are not very true to nature, nor is their colouring agreeable; in fact, they have never become popular, and are but little known.

In the Contaduria Mayor, on the right hand as you enter to the cathedral, is the full-length life-size portrait of Saint Ferdinand, by Murillo.

We will now pass in review the pictures of the Sacristia Mayor. The first that saluted my eyes on entering was one of two Conceptions by Murillo, brought from the Capuchin convent. The figure of an angel with a rose is beautifully introduced in a group playing round the feet of the Virgin. Six small figures by Montañes, which have been re-gilt, new dressed, and fresh painted, to the shame of all who were privy to the enormity, represent Prudence, Justice, Fortitude, and Charity,

Saint John, and the Mother of God. Four pictures by Juan de Castillo, which are also seen here, and came from the convent of Monte Sion, are very hard, and did not please me nearly so much as those of Saint John de Alfarache; they represent the Incarnation, Visitation, Birth of Christ, and Adoration of the Kings. The wardrobes for the holy vestments in this sacristia are made of mahogany, inlet with carved figures, by Guillen, of alerce wood; the remaining part of the former cabinets have fallen to decay, or been destroyed. The two statues of Saint Domingo de Guzman, and Saint Jerome in penitence, the former by Montañes and the latter by Torreggiano, are placed here: the Italian, however, far outdoes the Spaniard in excellence. Both figures are nearly in the same attitude, of striking the breast, and the sublimity of the Saint Jerome does honour to the genius of the rival of Michael Angelo. The Saint Domingo is a youthful figure, the Saint Jerome that of a man scarcely past the prime of life, but whose countenance appears old: the former is full of flesh, and graceful in form, the latter forcible in muscle, but bearing the appearance of being attenuated by famine, and severe in expression. Both however are noble statues. Two Saints of the order of Saint Jerome, brought from the Geronimite convent called "de la Buena Vista," (where stood also the Saint by Torreggiano,) are by Juan Valdes, and of his

good time. Square pictures of Saint Leandro and Saint Isidoro, by Murillo, are placed facing each other in this apartment, but they are of an ugly shape, as no breadth of canvas is left above the heads of the figures; we perceive that the painter was compelled, like a passenger in a ship, to cramp himself to allotted dimensions. The famous Descent from the Cross, before which Murillo used to pray, by Pedro Campana, is placed at the head of this apartment. Joseph and Nicodemus are supporting the body as it descends, of which Murillo said he could see the motion; below are the mother of Christ and the three Marys. The colouring and drawing are equally fine; the former is as powerful as that of Piombo. Two more statues from the Carthusian convent here present themselves; one is a Saint Bruno, in white vestments of the order, by Montañes; another a small infant, with a funeral torch in its hand, called "de la Tea," from the sepulchres of the Ribera family, Dukes of Alcala, wrought by some Italian artist.

The paintings which have been removed from other convents to the cathedral have not yet all been described; those which are in the chapels are collected in a list at the close of this chapter, after the description of the chapels in this sumptuous temple, at present a museum in itself. We find among them no works by Velasquez, for although a Sevillan, he painted perhaps less for his

native town than for any other. During ten years only four pictures of importance from his hand have fallen under my view: one a birth of Christ, purchased by Baron Taylor from the Count of Aguila, a Saint John in the Wilderness, the miracle of Saint Francis of Paula on the Sea (the latter of which came from Saint Felipe Neri), and a Holy Family, which has been transferred to Russia, from the collection of Torado, (himself a painter, whose pictures have been praised by Pons). The three last were in the collection of Mr. Williams, and the two first have now passed into my hands.

In speaking of Gothic architecture, we must recollect that it does not belong to any distinct class, but is a style founded probably upon what the Europeans saw in the Holy Land, for its peculiarities were adopted at the time of the Crusades, and its most embellished period was during the twelfth century. In the year 1199 began the construction of the cathedral of Leon, the most ancient one of Spain, whilst that of Segovia, much resembling what we see in the cathedral of Seville, was the most modern, being of the period of the declension in Gothic, and dating from 1525. The Gothic style therefore prevailed in this country for nearly four centuries; and presented an air of lightness to edifices, which we seek for in vain amongst the more classic ancients. The plans relating to the cathedral of Seville were

removed by Philip the Second to Madrid, and were consumed in the fire which destroyed the old palace of that capital, on the 24th December, 1734. History however informs us that the chapter of Seville, in the year 1401, had subscribed large sums for building a new cathedral, instead of the old one which then existed, and had determined to make it "such and so good that none in the kingdom should exceed it." The riches they then possessed, united to subscriptions from the faithful, enabled them to carry the project into execution. Until the year 1462, when it stood at half its height, and the part at the back of the choir was almost finished, the architects employed are unknown; but from that year until 1472 Juan Norman worked there, and afterwards in succession Pedro de Toledo, Francisco Rodriguez, and Juan de Hoes: but disputes arising as to the plans, Don Diego Hurtado de Mendoza, at that time archbishop, in the year 1456 wrote to another architect, called Ximen, who took the work under his sole guidance, and superintended its direction until the year 1502. Alfonso Rodriguez succeeded him, and two years afterwards, the directors were so pleased with what he had done, that the Chapter voted him a sum of money for his good services. Gonzalo de Roxas was also well recompensed for having closed in the cupola, in 1507, which then reached to the top of the first body of the giralda, being ornamented

and crowned with statues of the apostles, prophets, and other saints, wrought by the most eminent artists of the day, Pedro Millar, Miguel Florentin, and George Ferdinand Aleman. Unfortunately all this work, together with three arches, fell down in 1511, at a time, luckily, when no one was in the church. Eight years were occupied in repairing the damage, under the direction of Pedro Lopez, master of the cathedral at Jaen, Henrique de Egas of Toledo, and Juan de Alava, a native of Vittoria, who had executed, in 1498, the great chapel in the cathedral of Plaçencia. The cupola was then disposed as it now appears, in consequence of the pillars being found unequal to sustain a greater weight. Juan Gil de Hontanon executed this part of the work, being the same person who gave the plan for the cathedral of Salamanca. It was finished in 1517, under the direction of Juan de Badajoz, principal architect in the cathedral of Leon. In 1519, when the whole was completed, a procession was celebrated in the chapel of Nuestra Señora de la Antigua.

The ground plan of the church is quadrilateral, from east to west 398 feet, from north to south 291. It contains 36 columns, composed of groups of small ones of 15 feet diameter: there are 78 arches of stone, which material was procured from the quarries of Xerez de la Fronteira. The distance between each vault in the lateral naves, of which there are eight, is 40 feet, the

three between the cross vault, under the dome and the upper end of the church, being considerably less; namely, 59 feet to the cross vault in its width, and 20 to each of the chapels of Saint Peter and Saint Paul. The interior of this temple is of the plainest Gothic. The pavement is formed in lozenges of black and white marble, which were first laid by Manuel Nuñez in the year 1789, and finished in 1793: they cost 155,304 dollars, of which the archbishop Don Marcos Llanes paid 37,500, Don Ignacio Ceballos 24,000, the church itself 69,000, and the remainder was defrayed by voluntary contributions. Part of the floor had been already paved with marble, and the existing epitaphs were copied with care, and preserved by Don Juan de Leoysa, a canon. The gates of the cathedral are nine in number, three to the west, two to the east, three to the north, and one to the south; the middle one to the west being the principal entrance. That of Saint Michael is the one whence the processions issue. The ornaments on the doors of the east and west side are by Lope, son of Juan Maria, who sculptured them in 1548; the gates of Saint Christoval and the Louja, to the south, have never been finished; the rest, one called of the Lagarto, and the other near to the Capilla de la Granada, are Gothic.

The first who painted the glass in this cathedral, the beauty of which is not exceeded, perhaps, by

any in Europe, was Christoval Aleman in 1504; others succeeded him, but in 1525 Arnao de Flandes, and his brother Arnao de Bergara, made a public contract to paint the principal part. The following is the work they executed:—The ovals representing the Ascension of Christ, and Assumption of the Virgin, in the cruzero, or heads of the cross vaults under the dome; the Ejection of the Money Changers from the Temple, the Unction of the Magdalen, the Resurrection of Lazarus, the Entry into Jerusalem with Palms, the Washing of the Feet of Christ, and the Last Supper, which are at the top of the church; the Saint Francis, which is in the chapel of that name, and some single figures of Saints. In 1557 Arnao de Flandes died, and Carlos Bruges, in 1558, painted the Resurrection of our Saviour, above the door of the Capilla de las Doncellas, and the one fronting it, of the Coming of the Holy Ghost; and in 1560 Vicente Menandro executed the Conversion of Saint Paul, in the chapel of Santiago; in 1567 the Annunciation, over the door of Saint Michael, and in 1569 the Visitation, in the gate of the Bautismo. These beautiful windows shed what may indeed be termed a "religious light," through the vaulted edifice they adorn.

The middle nave of the church contains the Capilla Real, the Capilla Mayor, and its Sacristy, the dome, and the quire; the remainder is open space. There are in all eight vaults to this nave. Gon-

zalo de Rojas embellished the back of the Capilla Mayor, in 1522. There are three stories to the Capilla Mayor, and Zea Bermudez mentions that above the door in the first was placed a picture of the Nativity by Murillo, which was forcibly taken away by Marshal Soult. In the second story was the picture of Nuestra Señora del Reposo, which has been engraved at Madrid, and which also shared the same fate from the same hands. The Italian and Gothic ornaments in these galleries are by the following hands—Miguel Florentin in 1523, Juan Marin in 1564, Diego de Pesquera and Juan de Cabrera in 1575. The Capilla Mayor is famous for a large pedestal of jasper which holds the paschal torch. The railings which inclose it to the front and sides are of the Plateresco style, and were undertaken in 1518 by a friar named Francis of Salamanca; but soon after commencing them he returned to Castile, whence he had come; in 1523 a messenger was sent by the Chapter to Leon, expressly to bring him back again to Seville. He continued the work in the next year, and framed the pulpits also, in conjunction with two assistants, Friar John and Anthony of Palencia. Owing to his having also undertaken the railing of the Capilla de la Antigua, he did not finish the Capilla Mayor till 1533, when he returned to his convent. Doors of leaves, figures of saints, medallions of our Saviour, angels, flames, and chandeliers, are all wrought here in

metal. The pulpits rest on a column of iron supported by a pedestal of marble. The side railings are in part the work of Sancho Muñoz of Cuenca in 1518, aided by Juan de Yebes and Estevan; but were finished by Diego de Idrobo, who received a douceur of 200 ducats beyond the price stipulated. The face of the great altar is of alerce wood, and was designed in 1482 by Danchart, who worked on it for ten years, until his death. The masters Marco and Bernardo Ortiga succeeded him, and in 1505 reached the canopy. Jorge Fernandez Aleman of Cordova finished it, with all the figures, in 1526. Alejo Fernandez, the brother of Jorge, and Andrew Covarrubias, finally completed the work. Thus all remained till 1550, when the Chapter ordered the sides of the presbytery to be adorned in the same way, and the best artists of the time that could be procured were occupied upon it for fourteen years. It is of the richest Gothic. The Creation and Transgression of our First Parents, the Mysteries of the Infancy of Christ, his Preaching and Miracles, the Passion and Death, the Resurrection and the Ascension, and Coming of the Holy Ghost, are the principal subjects of its composition. On the altar table stands the statue of Nuestra Señora de la Sede, and before it the silver-gilt tabernacle, in which the host or "ostia" is kept. This and its ornaments, together with the silver desks, are the work of Francisco Alfaro, in 1596.

The sacristy is narrow and confined. The paintings are by Alejo Fernandez, who worked in the Geronomite convent of Cordova, and who has been praised by Cespedes. The choir was planned by Sancho Muñoz in 1519. The seats, 117 in number, are Gothic, and on some are carved passages of the New Testament, on others animals and fanciful representations. They possess a certain merit, and were executed by Guillen in 1548, when he made also the doors of the great Sacristy—at least he wrought those which represent children; the work on the canopy of the throne of the archbishop, and on the seats, is that of his assistants: the more ancient part was wrought by Nufro Sanchez in 1495, to whom Danchart succeeded. In two small doors, communicating with the throne of the archbishop, are pictures of a Christ seated naked, and a Virgin with the Child in her arms, by Diego Vidal the elder, a prebendary of the cathedral. The magnificent desk of the choristers was made by Bartholomew Morel in 1570. The illuminated music books are the work of Sanchez in 1516, Padilla in 1555, Ramirez in 1558, James and Bernard Orta (father and son) in 1575, and Andrew Riquelme in 1603. The old organ is the work of Bosch; the figures in marble, caryatides, pillars, and incongruous supports of the organs, are by Lucas de Vilches, who was employed here at the beginning of the eighteenth century, being a pupil of Barbas, the

great heresiarch of architecture in Andalusia. The part behind the choir is lighted by the glass of the principal nave, and here are celebrated the ceremonies of the Corpus. The back of the choir itself extends the whole width of the nave: it presents a face of the Doric order, having an altar in the middle dedicated to our Lady "de los Remedios." Pacheco painted in 1633, on the base, the Entry of Saint Ferdinand into Seville, and the Moors in the act of delivering up the keys of the town. The busts of Santa Justa and Santa Rufina, which are on the two doors leading to the choir, are the work of Manuel Perea, in the same year; and two smaller ones at the extreme end are embellished with figures and Gothic pyramids, by Louis Gonzales, of the date of 1619.

We may now make a few remarks on the various chapels mentioned in the former part of this chapter, and some of the altars. In one of the latter, near to the Puerta del Lagarto, called after the Virgin del Alcobilla, or de las Angustias, was a half figure of Christ by Murillo, which passed into the hands of Baron Taylor, and is now in the royal collection of Paris. The chapel de las Doncellas took its name from Garcia de Gibaleon, who founded it in 1521, having left money for portions to unmarried girls. In that of Santiago, above the picture of the Saint destroying the Moors, by Rodelas, is a Saint Lawrence by Juan Valdes. The chapel of the Espiritu Santo, or

Escalas, which is next to this, was founded in 1518 by Balthazar Rio, Bishop of Escalas, from whom it was named. The medallions and statues were worked in Italy, where the prelate had long resided. The Birth of Christ, with small figures, which stood in the chapel of Santa Ana, is by Antolinez, a lawyer by profession, but who afterwards took to the pallet. He was born at Seville in 1644, and sometimes approached Murillo so nearly that his works have been mistaken for those of that master. Palomino says, that on seeing a small picture by him, he offered a hundred dollars for it, thinking it at first sight to have been by Murillo. Antolinez died in the 56th year of his age. This painter is the author of most of the landscapes sold in London which are attributed to Murillo: indeed, it has only once been my fortune to meet with an undoubted landscape by the latter. Those in the Madrid gallery are supposed not to be genuine. The architectural ornaments of the third chapel, of Saint Joseph, were executed by Don Pedro Arnal, and consist of marbles and bronzes, done at the end of the nineteenth century, for he was living when Cean wrote. The statue of the Patriarch was the work of a contemporary Valencian artist, Eesteve, and those of Saint Michael and Saint Blas by Alfonso Bergaz. The Marriage of the Virgin, by Juan Valdes, stands here, and a pleasing Birth of Christ by Antolinez. In the fourth chapel, of Saint Hermene-

gildus, is the magnificent sepulchre of the Archbishop Cardinal, Don Juan de Cervantes, which stands detached, and was executed in marble by Lorenzo de Mercadante. It is supported by six lions, an angel on each side of the four faces holding up the armorial bearings of the defunct. The statue of the Archbishop, with a fawn at his feet, is perhaps the best piece of sculpture in the cathedral. The figure of the Patron Saint is by Moñtanes. The fifth chapel is the work of Don Diego Hurtado de Mendoza, who is buried here, he having been much devoted to our Lady de la Antigua, whose image is painted in the wall, and who honours the chapel with her name. This part of the church is of great antiquity: some indeed say that the figure of the Virgin, the woman kneeling to her, called a queen, and the three angels crowning the Virgin, existed in the mosque of the Moors. The architectural ornaments here are not in good taste; those of the altar-face are by an unknown artist, the rest are the work of Don Pedro Duque Cornejo. The tomb of the Cardinal Hurtado de Mendoza was executed in 1509 by Miguel Florentin, father and master of Antonio, the author of the monument. In the hollow of an arch, sustained by two carved columns placed upon an embasement or sock, are the head and bust of the Cardinal, and in the interior of the hollow are various carved figures of Christ risen from the Dead, the Virgin with

the Child, Saint Anne and her Daughter, and above, the Ascension of Our Lord. On the right side of the altar lies the Archbishop Luis de Salcedo; his interment took place in 1741. Domingo Martinez, a Sevillan, painted the ceiling and pictures of this chapel, which are considered his best works. He was born in 1689, and died in the 60th year of his age; his works exist in the Marine College of Saint Elmo, and before the invasion of the French many were in the great cloister of the convent of Saint Francis. I have met with some of his pictures at Madrid, although he is not recorded as having worked there; but as he flourished many years ago, and there are several other Spanish painters of the same name, perhaps the works shown me were theirs and not his. Martinez, the Sevillan, is considered only an inferior painter, somewhat resembling, but weaker than, the younger Herrera. Juan Lopez, of Granada, finished in 1565 the great rail of this chapel, which had been commenced by Francisco of Salamanca thirty-five years before. In the sacristy of this church stood a Repose in Egypt, by Murillo, which has disappeared. The architectural part of the chapel de los Calices is by Riaño in 1530, and Gainza in 1537, when the Gothic style was declining in Spain. At the commencement of the sixteenth century, the Plataresco style was introduced in this country, and Henrique de Egas was the first who employed it during the

time of Ferdinand and Isabel, building the Hospital of Santa Cruz in Toledo, and the Collegio Mayor of Valladolid, after that fashion. It soon afterwards became common, and the world saw without surprise pedestals of the most capricious shapes, columns made in the form of balusters, capitals of every class. friezes full of masks, griffins, and children, medallions with heroic busts, uniting with candelabra, flames and foliage; in short, all that a delirious imagination could devise in architecture had succeeded to and taken place of the severe Doric, the gentle Ionic, and the graceful Corinthian. Benvenuto Cellini was the great master from whom all the others drew; they applied to stone what he had fashioned first in metal.

The Capilla Real of the cathedral has not yet been described. It is placed in the great nave of the church, between the chapels of Saint Peter and Saint Paul. Worship was paid here to an ancient image of the Madonna, presented by Saint Louis of France to his cousin Saint Ferdinand of Spain, and called the "Madonna de los Reyes." This formerly stood in one of the chapels of the old church, which having been demolished, the Chapter undertook to convey all the relics in it (which consisted of this image and the bodies of Saint Ferdinand and his Queen Beatrice, and of Don Alfonso the Learned), to a more suitable place of interment. In 1515, before the comple-

tion of the cathedral, which took place four years later, a royal order was sent for the finishing of this chapel; the Chapter, however, could come to no decision in the choice of an architect for that purpose, although they took the plans of Egas and Alava, who had worked at Toledo, immediately on the receipt of the order, and again, in the year 1541, those of Martin Gainza; until at last, in the year 1551, Gaspar Vega, the royal architect of Madrid, Ferdinand Ruiz of Cordova, Francisco Cumplido of Cadiz, and Juan Sanchez, who directed the work of the Ayuntamiento, or united civil magistracy of Seville, were called to decide upon the plan of Gainza, which, after careful consideration, they approved. The architect consented to perform the work by contract for 21,800 ducats, but he died in 1555. The term of "cuero y carne," "skin and flesh," in documents of this class, means that the contractor is obliged to deliver the walls and window-cases finished. Ferdinand Ruiz succeeded Gainza in the work, and died in 1575, also before it was quite finished. John de Maeda followed him, and in the same year it was completed. The relics were deposited there four years afterwards, accompanied by a general procession. This chapel is 81 feet long, 59 wide, and 130 high. It is ornamented with twelve statues of the Kings of the Old Testament, from designs of Peter Campana. Charles the Third paid for the expenses of the iron railing,

which was cast in Seville. The painter Pedro de Campana received less than a dollar for each of his designs. Charles the Fourth erected the seats of mahogany. Over the arches communicating with two side chapels are the busts of Garcia Perez and Perez de Vargas, illustrious warriors in ancient times. The face of the altar, and the figures of saints which it contains, are by Louis Ortiz, of the date of 1647. The stone statues are of the middle of the 15th century, from the various hands of Vao and Campos, John Picardo, Anjares, Astiaso, Caron, Garabito Cornielis, and Cornualis de Holanda. Maria Padilla, wife of Peter the Cruel, and the infants Don Fadrique, Don Alonzo, and Don Pedro, lie buried here.

Of the great sacristy it may be remarked, that much of the marble in its walls has been covered with lime, from the barbarous taste of the Spaniards. Philip the Second, on his visit to Seville for fifteen days in the year 1570, preferred its construction to that of the Chapel of the Kings. Riaño designed it in 1530, but died three years afterwards, and Gainza begun the work in 1535. The entrance doors are of ash-wood, and above them are various carvings; amongst the rest the Death of Abel, and figures of Saints, worked in 1548 by Guillen, who had already distinguished himself on similar subjects in the cathedral of Toledo. The sacristy is 66 feet wide, as many

long, and 120 high. It is in the form of a Greek cross, the arms being equal. Four principal arches, which receive the vault, are raised on a pedestal, which runs round the whole interior, supported by four buttresses, from each of which advance two columns, about half the dimension of their diameters; and from these buttresses are drawn the arms of the cross, which present four large fronts: those of the east and west are equal, and each contains two pilasters, much worked, and of the same size as the eight columns, in the middle of which appears a body of the composite order, with columns, and a frieze placed on an embutment or pedestal, and within this again is another space with two columns and an arch; in the centre of which are placed the pictures of Isodorus and Leander, by Murillo. These were painted in 1655, and presented to the church by Don John Federiqui. Tradition alleges one to be the portrait of the Licenciado, John Lopez, of Talavera, and the other that of the prompter of the choir, Alfonso de Herrera. Zea Bermudez, in his account of the great sacristy, says that the wardrobes are the work of Guillen and Garcia; but those which he saw have been removed, and new ones substituted, with the old mouldings, for the doors and sides had fallen to decay. At the north and south ends of the cross the number of columns are the same as in the others, and the architectural ornaments equally numerous and

complicated. The cornice of the whole interior is magnificently worked, and on the east, west, and south sides, above the arms of the cross, are skylights, and in each arch which covers the arms are ten figures of saints, of the natural size. Perez, a pupil of Campana, painted the face of the altar, which opens in the middle, upon the place of deposit of relics of the holy church. Vidal de Liendo, dean of the cathedral, painted six pictures, which stood in two dependent chapels, one of which is a copy from Raphael. The principal relics preserved here are wood of the cross of Christ, a thorn of his crown, the body of the Martyr Saint Servandus, and of the Confessor Saint Florentius, all of which are well kept in vases of silver of elegant forms. Within the two chapels just mentioned were two others, in which stood statues by Cornejo, and a Saint Ferdinand by Roldan, which is placed in the great altar on the feast day of that saint. The ornaments of the three chapels which are to the south side, were worked in the beginning of the sixteenth century by Lope Marin, Lorenzo del Vao,and Juan Picardo. The jewels and silver of the cathedral are kept in a small apartment adjoining the great sacristy.

It may not be amiss in this place, by way of relief to the unavoidable monotony of this detail, to say a few words on the leading masters of the Sevillan school. The three painters whose names

have immortalized the Spanish school are Murillo, Velasquez, and Zurbaran. The first was born in 1618 in Seville, the second in 1599 in the same city, and the third in the village of Fuente de Cantos, in Estremadura, in 1598. They were therefore contemporaries, and all lived to a good age. Murillo died in his 66th year, and would probably have lived longer, had not his death been hastened by a fall from the scaffolding whilst painting in the Franciscan convent of Cadiz. Velasquez died at the age of sixty-one, and Zurbaran at that of sixty-four. The merit they possessed is the important one of originality; the first of them, however, Murillo, has proved the justice of a remark of Voltaire, that he who copies best is the best original: for perhaps no one imitated so many masters as Murillo, and yet no one can mistake his style for that of any other painter. We have his imitations of Herrera, of Titian in his portraits, of Guido in his Magdalens, of Velasquez in his beggar-boys and fancy subjects, of Zurbaran in his saints; and yet he shines out in all as peculiarly Murillo, and it seems as if he imitated others only to surpass them. His animals are admirably drawn, but he never appears to have loved landscape painting. His sea-views are of extreme rarity, and are spirited, but inferior to those of the high Dutch school. This was not the case with Velasquez, who was perhaps the most universal genius we have known; he could

paint animals, landscapes (the knowledge of which he had probably acquired from Herrera el Viejo, his master), the sea, and fancy subjects and historical pieces, with equal ease. In vigour and versatility of genius he equalled Rubens, and drew largely from him. A residence in Italy did not, however, induce him to change his style, and the works of his later years differ little from those of an earlier period, save in a less attention to the minute parts of drawing, and a greater endeavour at effect. No painter managed light better. The aerial perspective of the Surrender of Breda, and of the picture of the artist himself working for Philip the Fourth, and surrounded by his family, is not exceeded by De Hooge, Rembrandt, or the most skilful Dutchman; yet he had not the grace or tenderness of Murillo,—he surprises, but does not woo you into admiration. Much of his time was unfortunately lost in attending on Philip the Fourth, who invested him with the office of chamberlain at court; and the last public act of his life was that of accompanying the Infanta Maria Teresa to Irun, on her marriage with Louis the Fourteenth of France. The wife of Velasquez only survived her husband seven days.

The life of Zurbaran presents us with one of the numberless histories of men, who, born in situations apparently unpropitious for the development of talent, have nevertheless attained to the highest glory in their profession. He was the

son of a country proprietor, and any who are acquainted with the state of that class in Spain (bad as it is now, it was worse then), will consider the eminence to which he advanced as almost a work of magic. He was born a painter; and his early efforts attracted so much notice, that his parents sent him to Seville to study under Rodelas. Before attaining the age of thirty, he had completed the chapel of Saint Peter in the cathedral, and the famous altar-piece for the collegiate church of Saint Thomas Aquinas, the latter of which is considered his master-piece. The paintings of the Carthuja at Xerez were executed in his thirty-fifth year. Neither Murillo nor Zurbaran ever left Spain, and yet their notions of the art were strikingly opposed. Zurbaran copied nobody, Murillo everybody: the first was satisfied to spend days over a white mantle fixed on a model, and occupy himself on a single figure; Murillo was grouping, and varying, and catching at every new form and expression, trusting to his own genius to improve upon nature. Zurbaran threw a strong contrast of light and darkness on the principal figure in the first term, and went no farther. Murillo aimed at and succeeded in conveying aerial perspective to the farthest distance in the sky, and sought to make his outlines melt into the air. Two paintings for the Geronomite convent of Bournos, by Zurbaran, one of which is in my possession, had the outline of the figures ri-

gidly marked on the plain side of the canvas, so hard and inflexible was the system of the painter. Both were fine colourists, and both true to nature; but Murillo toned down his pictures by glazing, and Zurbaran passed a wash over the strong blue and white he employed, and detached the figures by painting the distances lightly. In point of composition, Zurbaran was inferior to Murillo or Velasquez; an observation which the reader may readily verify, by turning to the "Bavaria Sacra," with the plates of Sadeler (wrongly quoted in my Notices of the Northern Capitals as "Batavia Rediviva,"), where he will find the subjects of many of the pictures of the two first masters, and particularly that of Saint Isabel washing the Child afflicted with the Scurvy, by Murillo. According to my own taste, the order of precedence I should give to these three great painters, is as I have placed them in the text; others, however, and particularly the French, reverse the order, and quote Zurbaran, Velasquez, and Murillo. Indeed, in England and at Madrid, Velasquez is generally put before either Murillo or Zurbaran.

To vary the continued narrative of architectural details, we may turn to an enumeration of the pictures which are now to be seen here, having been removed from suppressed convents. They are as follows.

Over the gate of the "Patio de los Naranjos," is,

first, the Sanctification of Saint Hermenegildus, a large picture by Herrera, bold and gigantic, but unpleasing. It is, however, remarkable for being the painting which caused Philip the Fourth to release the painter when imprisoned for forgery. Second, a companion picture, of the Vision of of Saint Jerome. These two paintings are each near twenty feet in height, by eight or nine in width. Third, a Last Supper, by the same, about fourteen feet by ten. We now come to those by Zurbaran.

CAPILLA DE LA SEÑORA SANTA ANA.

Seven Carthusians at table; a bishop, leaning forward on his staff, gives orders to a servant in waiting, who is dressed in the old Spanish fashion. A painting appears on the wall of the refectory, representing Christ relating his sufferings to the Virgin.

CAPILLA DEL BAUTISMO.

The Virgin de las Cuevas, extending a blue mantle over twelve friars in white, which is supported at the extreme ends by two angels. The dove of peace hovers over the scene, and a quantity of flowers are strewed below. Zurbaran was limited in power of composition, and could only paint well figures and flowers, but these he did in an unrivalled manner. His animals are generally hard, and unlike what he intends them for; his sheep often more resemble swine.

CAPILLA DE SAN JOSE.

The Eternal Father, seated, resting his hand on a globe on one side, and holding a staff in the other. This picture is painted on a frame shaped like a Greek cross.—An Interview between Saint Bruno and the Pope; the saint holds his hands meekly folded within his garment; a lay brother is in waiting at the door, and another at a distance is looking on. A dark pillar is in the middle of the first term; there are two windows in the back ground, which consists of architecture, painted light grey and very slight; a Turkey carpet is on the ground, and a pink curtain hangs over the figures. These two pictures are by Zurbaran.

The following, by Murillo, are distributed in the various chapels. In the chapel of Saint Joseph, four ovals of a yard in diameter, of holy fathers (attributed to Murillo), from the Capuchin Convent.—A Saint Joseph and the Child, standing on a stone basement.—A Saint John, resting his elbow on a rising ground, and the sheep regarding him.—A Saint Francis, half figure, caressing the infant Jesus, who stands on a book. This last is a favourite with all, simple as the composition is. A companion picture to the preceding half figure is, Saint Felis of Candalisio, embracing the infant; a wallet lies below.—Saint Domingo and Saint Francis supporting the temple of the Franciscans.—A companion to the last, of

Santa Justa and Rufina holding the Giralda between them.

CAPILLA DE LA SEÑORA DE SANTA ANA.

Saint Thomas of Villanueva; which picture the author himself was so fond of, that he called it always "my picture," when he spoke of it. In the front ground is a beggar on his knees, with his back turned to the spectator; on the left of the beggar are a poor woman and child, to the right a boy waiting for alms. In the second term stands the bishop, dressed in black, with a white mitre and gold crosier, holding out money to the kneeling beggar; a table, books, and dark column are to the right of the bishop.—The Saint Felis of Candalisio: this and the preceding picture are those which are generally most admired. The saint kneels to receive the Virgin, who descends in a cloud of glory; his wallet is on the ground; above the saint are a group of angels, and in the second term trees are discovered; the effect is a night scene. In these two pictures Murillo perhaps excels Rembrandt in the distribution of light. The colouring is that of the good Seville school, as rich as Correggio.—A Descent from the Cross: Saint Francis supports the body of Christ, and two of the painter's inimitable angels are seen above.—A Birth Piece: Our Saviour is seen lying in the cradle, and the most beautiful mother, perhaps, ever pencilled con-

templates him; a shepherd kneels in adoration, and a countryman presents eggs and offerings. We here trace the conceptions of a Flemish farm-house, and the impressions imbibed from Zurbaran, who studied the book of that period to which allusion has been already made; for Murillo also had a copy of the work in his possession when he died, which has passed to Señor Vejarano, a modern Sevillan painter now living. Saint Joseph is seen in the distance.

OVER THE PUERTA GRANDE.

An Ascension of the Virgin, from the convent of Saint Francis, by Murillo.—The Victory of Saint Jago over the Moors, by Varela, and the Opening of the Tomb, or Ascension of the Virgin, by Juan de Castillo, are from the convent of Monte Sion.

CAPILLA DE LA SCALA.

An Annunciation: the dove of peace is seen descending between grouped angels; the Virgin is on her knees receiving the divine message, which is given by an angel from a cloud; a working bag is at her feet.—Saint Antonio receiving the Child, who is seated on a book; the saint has white lilies in his hand, and a cord of discipline is at his feet. Some regard this picture as the finest specimen of the master. It has no outlines—they melt into the perspective. Both are by Murillo.

SACRISTIA DE LOS CALICES.

The famous Virgin of the "Servilleta," or linen cloth, has been placed here; it measures about two feet in height, by two and a half in breadth. The subject of this picture has endeared it to all; and its quality is excellent. The Child regards the spectator with extended hands, held by its mother. The figure, however, of neither extends beyond the bust.

CAPILLA DEL BAUTISMO.

This chapel contains two fine Murillos, from the convent of Saint Augustin, which has been transferred to a very impure use, namely, that of holding convicts, instead of its original inhabitants, holy fathers. These are companion pictures, of eight feet in height by five or six wide. The one represents the saint kneeling to the Virgin, with a heart in his hand, from which an infant Christ, seated in the Virgin's lap, is extracting the arrow; a glory of seven angels appears above. The other is Saint Augustin writing, with books at his feet; the Eternal Father appears with his Son above in a glory, and five angels hover over the figure of the saint.

ON THE SIDES OF THE PUERTA DE LOS NARANJOS

Are, the Martyrdom of Saint Andrew, by Rodelas, a richly coloured picture that might pass for Italian, and opposite the famous Zurbaran,

from the college of Saint Thomas. This celebrated performance represents Saint Thomas standing, being a portrait of the prebendary Nuñez de Escobar, of Seville; above are Christ and the Virgin on a throne of glory, with Saint Paul and Saint Domingo at the sides; the four doctors of the Latin Church surround Saint Thomas, reposing on clouds, and in the first term (or lower part of the picture) appear Charles the Fifth, knights and friars kneeling in adoration, and on the other Archbishop Deza, the founder of this college, with his family and followers. The figures are larger than life, and amongst the Spanish pictures taken to Paris during the war, this is said to have been the one most admired.

We may now return again to other works of art, of another description—to bricks, stone, and metal.

The "Custodia Grande," or Tabernacle, was worked by Arfe, a celebrated silversmith, who lived towards the end of the sixteenth century, for which he received 235,664 reals, (upwards of 2500*l.* sterling of our money). Francis Pacheco, father of the painter, was commissioned to superintend the distribution and classification of the figures and embellishments which appear on it, all being allusive to the sacred writings. A description of it was published by Arfe, but the work has become very rare. This tabernacle is

twelve feet high, and of a round form; it is divided into four stories, each of which contains twenty-four columns. The first is of the Ionic order. The six statues seated on the basement encircle the plane, and represent the four doctors of the Church, Saint Thomas Aquinas, and Pope Urban the Fourth, who instituted the festivity of Corpus Christi. The second story is Corinthian, ornamented with foliage in the frieze and columns. The interior displays the Evangelists within, and twelve tutelar saints of Seville without. The gifts and fruits of the Holy Ghost are figured on the columns. The third story is of the composite order, in the midst of which is the Lamb, with the book of the seven seals, upon a throne surrounded by four beasts full of eyes, as seen in the Revelation. Six other histories of the Apocalypse are engraved on the pedestals, with various hieroglyphics in the frieze, and children on the balustrade. In the centre of the fourth story, also of the composite order, is seen the Trinity, seated on a rainbow; it terminates in a cupola, on the top of which is the statue of Faith. The Sevillans, who always have been devoted to the mystery of the Conception, altered the work of Arfe after his death, and in 1668 Juan de Segura placed in the centre of the first story what we now see, our Lady of the Conception, instead of the figure of Faith which Arfe had placed there; and to perpetuate the error, Juan de Valdes Leal was commissioned to engrave the

subject in three plates, for which he received 2500 reals, about £25 of our money.

The Tenebrario of the cathedral is a piece of excellent workmanship, executed by Bartholomew Morel in 1562. It is eight yards in height, and serves to hold the fifteen wax lights used at matins in the three last days of the holy week, which are successively extinguished at the end of every psalm; it has a triangular top, on which are wrought fifteen statues, representing our Saviour, the apostles, and two disciples or evangelists. The whole is of wood, gilt. The artist received, in addition to his wages, 250 ducats as a present from the chapter when it was finished, and a cover was made to preserve it from dust, which cost 1050 ducats. This now is never used; dirt and damp have effaced the gold, and its appearance is no longer striking, except when examined closely.

The Sala Capitular was planned by Riaño in 1530; it is of the Greek Roman architecture, a style introduced at this period by Machuca, who built the palace of Charles the Fifth at Granada in 1527. It is also singular that Riaño adopted the Gothic form for the Sacristy of the Calices, and the Plateresco for the Sacristia Mayor. He died in 1533, but his plans were adopted and followed by Gainza. To describe the Sala Capitular, we must turn back to the chapel of the Mariscal in the cathedral, called also of the "Purification," where are two doors,

one leading to the "Contaduria Mayor," or Accountant's Office, and the other to the Anticabildo: this latter is formed of Portuguese jasper, with an open space above giving light to a passage which is nine feet square, conducting to the Anticabildo. This room is forty-six feet long, twenty-two wide, and thirty-four high. The architecture on the side walls is Ionic upon a Doric base, and it has on the right and left ten pilasters of marble, with four niches, in which are as many statues, and five medals, also of marble. Those on the right represent Justice, Prudence, and Fortitude, and the medallions Moses with his rod before King Pharaoh, the universal deluge, the tower of Babel, the chastisement of Haman, and Moses with the people of God. The figures on the left side are Charity, Hope, Temperance, and Piety, and the medallions represent Justice overthrowing the vicious, the dispute of Christ with the doctors, learning on its throne, the attendance of arts and sciences, and the coming of the Holy Ghost. Two small doors are placed at each end of the room, above which is seen Noah counting the living creatures before their entrance to the ark. The Anticabildo has a patio of thirty-three feet square, in the middle of which a fountain springs from a jasper cup. In the wall is an antique stone, with an inscription of the time of Honoratus, the twenty-fifth Sevillan bishop. The Sala Capitular is approached through a passage to the

right of the Anticabildo. Its sides are of the Ionic and Doric order, and on the right is the door of the chapter-room. This apartment is of an elliptic form, fifty feet in height, and thirty-four wide. The floor is of marble. Above the prelate's seat are statues of the theological virtues. Light is communicated from a dome ceiling. Sixteen tablets of marble appear between the pillars or intercolumniations. They represent the Assumption, a Vision of the Apocalypse (of the Divine Spirit surrounded by the ancients, the animals, and the seven lamps); the washing of the feet, and the last sermon Christ preached to his disciples; another vision of the Apocalypse (of smoke issuing from a well), that of the seven lights, the appearance of unclean animals to Saint Peter, Daniel with the lions, Christ expelling the money-changers from the Temple, the father of children gathering grapes and ears of corn, the prayer in the garden of Gethsemane, the baptism of Christ; another vision of the Apocalypse (in which an angel appears having legs like columns), the seven angels with trumpets, the parable of the sower, and the storm on shipboard in the sea of Tiberias. All these, as well as those in the Anticabildo, were worked in Genoa. The pictures which adorn this chamber are mentioned in the list already given in the preceding pages.

The door of the Contaduria Mayor fronts the altar of the Chapel del Mariscal. It is a room

38 feet long by 24 wide. Cespedes painted here the Sacrifice of Abraham, and the Saints Justa and Rufina holding the Giralda of Seville, during the time of his recess from Cordova. The wall which surrounds the Contaduria Mayor, the Sala Capitular, the Patio of the Anticabildo, the Sacristia Mayor, that of the Calices, and which terminates in the Louja, or Exchange, is of the composite order, and forms four fronts, which face the cardinal points of the wind.

We now come to specimens of the Greek Roman architecture in its decay, which began indeed to decline at the death of Herrera, but sunk still more in the eighteenth century. The court dresses changed at the same period, and Philip the Third introduced the slashed sleeves, the trowsers ornamented in the middle of the thigh, the pompous plumes, and the short garments with plaited folds, instead of the modest and severe Flemish cloth and cap, which were used in the time of his father. The proselytes to the new style, who caused the greatest destruction of good taste in Spain, were Juan Martinez Montañes, Alonzo Cano, and Francisco Rizi; the two former disfigured Granada, and the latter was author of the monument used at Toledo in the holy week: in addition to these we have Barnuevo, Herrera the younger, Donoso, and Claudio Coello. These were all men of ability, and all painters: their works are pleasing, but they de-

generated from the simple and correct style, being loaded with ornaments, often inappropriate and incongruous. The cathedral of Seville eminently displays this decay of taste. When, in 1615, the chapter ordered another chapel to be built, that might serve as Sagrario, or library and parochial chapel to the cathedral, larger than that then existing (which occupied the site of the present lumber or furniture rooms in the Patio de los Naranjos), the whole was constructed after the corrupt fashion of the day. Zumarraga gave the plan, which was immediately adopted, he having been employed as Aparejador, or workman, in the cathedral for the last thirty years; and the place chosen for its position was where the old chapel of the kings stood, having the nave of Granada and the Contaduria on the west and north sides, in spite of the request which the prebendary Vidal made on his death-bed, that it should be in the Patio de los Naranjos, which he considered more eligible in every respect. The stone for the building was brought from the quarries of Xerez and Alcala de Guadaira, and in 1618, on the 30th of April, the work was commenced. Ferdinand Oviedo worked at it after Zumarraga died, and last of all came Fernandez de Iglesias. When the first stone was laid, the Bishop, Don Pedro de Castro y Quiñones, subscribed 10,000 ducats, and the chapter of the cathedral 20,000, in furtherance of the under-

taking. From a rent discovered in one of the principal arches, it was judged expedient not to terminate the roof with a dome-light, as had been proposed by Zumarraga. Iglesias therefore placed at the top a figure of Saint Thomas Aquinas, in demi-relief. The work, however, has not generally pleased, although it stood firm against two earthquakes, one in 1680, and another in 1755; the alarm of the public, nevertheless, was very great, and to satisfy them it was found necessary to take away the heavy ornaments from the cornice of the church outside, and to place a cross instead of a figure of Faith, which it had before. The dimensions of the Sagrario on the exterior are, 205 feet in length, the width from east to west 72, and it is 88 in height. Three sides, two of which face the Louja, and one the Patio de los Naranjos, have three divisions,—Doric, Ionic, and Corinthian: the northern side, to the back of the Altar Mayor, is distinguished from the rest by having above the Doric cornice three arches, in the second division of which was placed a picture by Juan Valdes, representing our Saviour tied to the column. The church has only one nave, but it has the Cruzero, or cross shape, with ten lateral chapels; it is 190 feet long, 64 wide, and 83 high, and the cupola is 108 feet from the ground to the medallion of Thomas Aquinas. The figures of the four Evangelists and Doctors of the church are by Joseph Arce, in 1657. Below is a

Pantheon, where some of the Bishops lie, and amongst the rest, Alfonzo Marcos de Lanes. The sacristy occupies the space between the church and the Puerta del Perdon, being 136 feet long, 34 wide, and 33 high. It is divided by arches, and profusely ornamented with Azulejos. The plaster-work of the ceiling is by the brothers Borja, who also loaded in a similar way the chapel of the Vizcainos, in the convent of Saint Francis, and the church of Santa Maria la Blanca. At this period were built the chapels of the Angustias, the Jacomes, Saint Isidorus, and Saint Leander, in the cathedral, all of which betray the same decline of taste, detracting from and enervating the Gothic manliness of the edifice.

We now come to the worst period of architecture, in the eighteenth century, of which Izquierdo, in Madrid, was a proselyte so early as 1700, and Churriguera and Ribera later on, when Seville was inundated with its meretricious forms. The college of Saint Elmo, the convents of Saint Juan de Dios, and the Terceros, were all new-faced, and the choir in most of the churches was moved from the back of the great altar, where it used to stand, to the middle of the building. The face of the altar of the Sagrario is also of this period. Barbas, from Cadiz, constructed it in 1709, for the sum of £10,000 sterling of our money. It occupies the whole face of the Presbiterio, or chancel, being 80 feet high, 40 wide,

and 30 in depth. Above an arch communicating with the Trasagrario, is the figure of Saint Clement, supported by angels, and in a niche which breaks the principal cornice, is a colossal figure of the Virgin of the Conception; in the lateral intercolumniations are two statues of Saint John the Baptist and the Evangelist, and above, the arms of Archbishop Arias, who contributed money to the work. The angels which are painted round the statue of the Eternal Father, reaching nearly to the middle of the dome, are by Lucas Valdes. All the architectural ornaments of Barbas displayed here, are of a corrupt and extravagant taste, the Romanticism of the art. The lateral altars of the Sagrario are equally florid, and belong to no known style of architecture. On the side of the reading-desk is a crucifix of wood, with the figure of the Magdalen, and three statues in marble, of a bishop and two priests; and the Virgin " of the sorrows," a half figure, in the Tabernacle: and in the Epistola, or to the right of the altar, the Virgin with the Child in her arms, on a throne of clouds, three Archangels, and a sleeping infant Christ, are all by Cornejo.

The reader has now been made acquainted with what is most material to know relative to this splendid pile of building. If some solecisms and offences against correct taste exist in it, they are amply redeemed by the general magnificence and good taste of the architecture.

I have omitted to mention that the frame of the clock was copied from a design of Vignola, and that, amongst the other rarities, are shown the Moorish key which was delivered to Saint Ferdinand, which is of small dimensions, but with the words, formed in Spanish letters, on the wards—"Dios abrira, el Rey entrera,"—God will open, and the king will enter. Another key has Arabic letters in the ward to the same effect. The first is of silver, made probably for presentation at the surrender of the city; the latter is of iron. The diamond on the breast of the Virgin in the grand altar is very splendid. It was customary for each Bishop to leave a dress for mass to the wardrobe of the cathedral, so that the quantity of vestments now accumulated is very great, and they are most splendid. Of the jewels, the pearls are perhaps the finest. Of the organs in the cathedral, that to the right of the grand altar is by Bosch, that on the other side is a new one put up in 1829, made by Valentin. The visitor will not find the great altar of the Sagrario as Barbas carved it, the whole having been taken down some years ago, from being found too cumbersome. A plain red face has now been substituted, to represent Granada marble. There are now no paintings at all in the church, but the statues over the side altars remain.

CHAPTER X.

NOTICES OF THE PRINCIPAL ARTISTS WHO WORKED IN THE CATHEDRAL OF SEVILLE.

Joseph Arce was a pupil of Montañes, and in 1657 worked the eight colossal statues of the four Evangelists and the four Doctors, placed on the balustrades of the Sagrario, and those of the great altar in the Carthusian Convent of Xerez. The attitudes and drapery of his figures were good. He has been confounded by Palomino with Juan de Arfe Villafañe. This latter was born in Leon in 1535, and studied anatomy in the University of Salamanca; from thence he passed to Toledo, where he applied himself to the study of figures from the hands of Vigarny, Berruguete, and Becerra. At the death of his father he settled at Valladolid, at that period an emporium of the fine arts; and when only twenty-five years of age, the chapter of the cathedral of Avila gave him twelve ducats for every mark of silver employed in the Custodia of the church, to be fashioned by him after his own design. It was finished and placed in the church in 1571. In 1580, he undertook that of the cathedral of

Seville, which he completed in seven years afterwards. During this period he returned to Burgos, and there had a like commission, with the privilege of performing part of the work at Seville, where he was already engaged. For the Custodia of Seville he received £2000 of our money. After completing his engagement in that city, he returned to Valladolid, and made a Custodia for its church also, which he finished in 1590. In conjunction with his son-in-law, Lesmes Fernandez del Moral, he executed another about the same period for the church of Osma, of small size, but very delicate workmanship. He now came to Madrid, where he made the Custodia of the Brotherhood of the Most Holy, in the parish of Saint Martin, for which he was paid 16,883 rials. In 1590 he engraved the portrait of Ercilla in wood or lead, for the first edition of his Araucana. Philip the Second gave him the post of Examiner of Coin at Segovia, and in 1596 sent for him to repair some statues of bronze, made by Leoni for the burial-place of the Presbytery of the Escurial. In 1597 he executed 64 copper busts, 32 of male, and an equal number of female saints, for the reliquary of the Escurial. Philip the Third employed him also, for in 1599 he received 4054 ducats for having worked a silver platter and ewer for the king. He wrote two books, one called the " Quilitador de Oro, Plata, y Piedras," and the other " Varia Comensuracion

para la Escultura y Arquitectura." The former was published in 1572, the latter in 1585. He also engraved the plates, in copper, of the "Cabellero determinado" by Pedro Laso. The period of the death of Arfe is not known.

Barbas was a native of Cadiz, and only noted for the work he did in the cathedral, already mentioned. Borja was a sculptor, born in Valencia in 1692, and pupil of Leozard Capech. He remained long in Alicant, where he carved the sculpture of the face of the collegiate church, and that of the altar of the Sagrario in the parish of Saint Nicholas, as also the Virgin over the principal door, and the titular Saint over the side door. After having executed the bas-reliefs of the choral seats of the cathedral of Orihuela, and the statue of Saint Francis of Sales, placed in face of the church of Saint Felipe Neri, in Valencia, he came to Seville, where he died in 1756. Besides being respectable as an artist, he was a good dancer and fencer, and spoke French, English, Italian, Dutch, and the dialect of Majorca.

Churriguera was born in 1650, and in 1690 was chief architect to Charles the Second; he died in 1725; yet in this short space of time he managed to introduce a most corrupt style of architecture into Spain, which subsequently pervaded all the empire, to the deterioration of many fine buildings. One of his principal works was

the Royal Academy of Saint Ferdinand at Madrid, and the buildings of the new Baztan, both made at the expense of Don Joseph Caudi. He also wrought the statue of Saint Augustin, in the convent of Saint Philip el Real, in the same town. Churriguera never visited Seville, but his name has been quoted, for many works in the style of his flowery architecture are to be seen there. Cean Bermudez says that this mode was imported from Italy, specimens of it being found in the Vatican.

Cornejo, called Duke Cornejo, was born in Seville in 1667, and was a pupil of Peter Roldan, whom he did not imitate in his simplicity; yet his fame was great during life, for when Barbas, in 1706, worked at the altar of the Sagrario, and in 1724, Luis de Vilches put up the organs, it was expressly stipulated that Cornejo was to work the statues, angels, and medals. They are respectable for drapery, and spirited, but extravagant and affected in attitude. Indeed, they fully correspond in character with the pruriency of Churriguera and Ribera. When Philip the Fifth visited Seville, Cornejo was named statuary "de Camara" to his majesty. He worked also in Granada—the figures in the chapel of Our Lady de las Angustias are from his hand; and the Chapter of Cordova confided to him the construction of the seats of the choir and the pulpits, in the cathedral of that city. These were his last

works. In 1725 he worked in the Carthusian Convent del Paular, where he made the angels and statues of the Sagrario, and twelve other statues of saints for the altars and niches of the chapel of the same Sagrario. He charged thirty doubloons for each of the latter, besides the value of the materials. Cornejo died at Cordova in 1757.

Micer Antonio Florentin was of Italian extraction, but came to Seville when very young. In 1545 the Chapter of the Cathedral asked his estimate for making a monument to serve in the holy week, which he executed after his own design, placing a large cross on the top, of which Cean Bermudez regrets the removal. This monument was repaired in 1594, at an expense of 12,000 ducats, and instead of the cross, a large jar of white lilies was substituted; in 1624 this was removed, and a fourth body added; and in 1649 Peter Honorio of Palencia expended 14,700 reals in painting and gilding the six large columns; but the most expensive repairs were done in 1689 by Michael Parilla, who left it in its present state. Its plan is a cross with four equal arms, forming four fronts; on the pedestals are placed sixteen great Doric columns, and by ten steps in each front you ascend to the height of the pedestals, on the pavement of which is placed the Custodia, worked by Arfe, between four other lesser columns, which, having a cupola, form an interior body; the second

compartment is Ionic, with eight columns, having a statue, in the middle, of Our Saviour in pontifical robes; and eight large statues of the following subjects:—the Eternal Life, Human Nature, the Ancient Law, the Law of Grace, with Abraham, Melchisedek, Moses, and Aaron,—standing on eight pedestals in the cornice of the first body. The third body is Corinthian, with eight large columns and eight smaller statues, representing the Soldiers casting Lots for the Robe of Christ, Saint Peter Weeping, Solomon, the Queen of Sheba, the Chief Priest of the Council, Abraham with the knife about to slay his son Isaac, and the Allegory of the Blow on the Face. The fourth and last is of the composite order, and forms an eight-sided dome, on the top of which is the Crucifixion, with the two Thieves and the Virgin, and St. John lower down, in the pedestals or abutments. The whole is painted white, with black outlines, and well polished; twenty-five silver lamps, and a great number of wax candles are used to light it, but from its reaching nearly to the top of the great nave it is not well seen, and appears placed in a too confined space.

Of the Figueroas there were several, but none attained great eminence. Guillon was a sculptor, who was occupied in 1537 with the face of the chapel in the tower of Toledo Cathedral, under direction of the chief master, Alfonso Covarrubias; and in the year 1539 with the sculpture of the

wall where the great organ stands. From thence he came to Seville, where he established himself with great advantage, and in 1548 was charged with the execution of a model for the doors of the great sacristy, as well as their compartments. Each door is formed after architectural designs in the plateresco style, and at the bottom two Evangelists are carved, in a sitting posture; and there are two more placed at the top of the frontispiece, in demi-relief, as are also the figures of the Saints Leander and Isidorus, Justa and Rufina, which are on the doors. In the half circle of the arch to this door is a representation of the Death of Abel, which, as well as the other work, is carved in alerce wood. This is the most famous work of Guillen; but to him we may attribute also the archiepiscopal chair, besides the ornaments of the cathedral wardrobes, the latter of which are in the "Sacristia mayor."—Garcia de Santiago was pupil of Bernard Gixon, and known as the sculptor of the statue of Saint Hermenegildus, in the altar of that saint in the cathedral of Seville, besides other works in various churches. He died in 1740.—Bartholomew Morel lived in Seville at the middle of the sixteenth century. In 1559 he was ordered to form a model for the monument of the Holy Week, as had been before traced by Antonio Florentin: and in 1562 he finished the famous "Tenebrario," or candlestick of the cathedral, for which he received 250 ducats

in addition to his regular pay, as a token of approbation of the work by the chapter. In the year 1566 Morel executed the figure of Faith, which serves as a weathercock to the cathedral; and though it weighs near four thousand pounds, the slightest wind influences the flag which is in the right hand, and it thus serves to point out the direction of the wind to the whole city, standing on a pivot traversed by a bolt. He executed also the desk of the choir, which, though large, is plain, and in good architectural taste. The reading desk, with four faces on which the books are placed, turns on a round Doric body, which is four-sided, with columns and statues in bronze; above is a small temple, with the figure of the Virgin, crowned by a Crucifixion placed at the top.—Juan de Oviedo was engaged at Seville in 1617 in diverting the course of the river from the town, at the gate of Saint John, then called the "Almenilla," as is recorded in an ancient document, in these words:—"Reinado en las Españas la Catolica Magestad, siendo asistente Don Diego Sarmiento de Sotomayor, Conde de Salvatierra, Sevilla desvió de este sitio la corriente del Rio Guadalquivir 300 pasos al norte con que reparó los continos daños de sus frecuentes inundaciones, y previno la total ruina suya. Fueron diputados Don Alonzo de Casans, Don Francisco de Cespedes, Don Fernando Caballero veinte y cuatros, Andres Ortiz jurado, Juan de Oviedo jurado, y maestro

mayor por cuya industria se hizo este divertimiento del rio. Año del nacimiento de nuestro Salvador Christo, 1597." In the following year, he erected the monument in honour of Philip the Second, which occupied the space in the cathedral between the choir and the Capilla Mayor, being a distance of forty-four feet. The monument was divided into three bodies, the lowest being of the Doric order, and mounting to the Ionic and Corinthian. These three tiers were filled with columns; in the middle one was a funeral urn, covered with red velvet, and on the top of the third was a dome, with an obelisk above, surmounted by a globe, and the figure of a phœnix in the midst of flames. Montañes was the artist who formed the statues which stood between the columns; and Pacheco, Vasquez, Parea, and Salcedo painted the ornaments and allegories. The cost of this catafalque, which was principally of wood and canvas, amounted to 15,000 ducats.

Diego Riaño was master architect of Seville Cathedral in 1528, and two years afterwards the plans he had presented for the sacristy and chapter-house were approved, and ordered to be executed; but he died in the year 1533, without having seen the commencement of his plan carried forward as he wished, and the task fell to the lot of Gainza, of whom some notices will be found in the description of the hospital " de la Sangre,"

in the parish of Saint Gil.—Lucas Cintora was born in Toledo, a town of Navarre, in 1732; at the age of fourteen he studied architecture at Bayonne, and afterwards passed to Saragossa, where he worked at the chapel of our Lady "del Pilar," and thence passed to Seville, where, possessing much rapidity of execution, and having been elected member of the college of Saint Charles in Valencia, he found plenty of employment. In 1777, he took to pieces and remodelled part of the Sagrario of the cathedral, and was also the architect of the Inquisition, the Alcazar, the Archive of the Indies, and the Audiencia. He renewed also the house of the Marquis of Medina, and the College of the Becas. The work for which he gained most credit was the completion of the upper story of the "Louja," or Exchange, after the design of Herrera. Cintora died in 1800, of the yellow fever.

The artists hitherto mentioned have been distinguished alike as architects, sculptors, and painters; but there is another profession which gives beauty and splendour to all buildings, and particularly to cathedrals and places of worship, namely, that of glass-dyers. It has been supposed that Seville Cathedral possessed coloured windows so early as 1478; but they were only coloured in white. Micer Cristobal Aleman was the first who painted them with figures and ornaments, in 1504. Bernal, a Fleming, executed

those of the Capilla Mayor in 1518, in which he was assisted by Bernaldino de Gelandia; in 1525 the brothers Arnao de Vergana and Arnao de Flandes were introduced to the cathedral, in order to complete the whole of the painting in its windows. Two windows were painted by them jointly, and Vergana continued working until 1538, leaving unfinished the side of the Assumption, which is in front of the cross vault, or "Cruzero," on the right hand side of the great altar. Arnao de Flandes finished it, and continued painting till 1557, when he died. The chapter ordered the sum of 50,592 maravedis to be paid to his widow, a debt owing to her husband for the last window he painted, representing the Coming of the Holy Ghost, and which is placed near the gate of the Patio de los Naranjos. During this period of nineteen years, he painted the following pieces:—that of Santa Maria, near the gate of Saint Michael, that of the Apostles, in the cross vault on the left hand side of the great altar, and another also on the left of the great altar, representing four bishops; the circular window of the Ascension, in front of the Assumption, two to the back of the Capilla Mayor, the one which contains the Saints Justa, Rufina, Barbara, and Clara, another of Saints Vicente, Lorenzo, Stephen, and Leonard; that of Saints Lucia, Ines, Cecilia, and Agueda, the Saints John the Baptist, Paul, and Roque; that of the Saints

Ursula, Anastasia, and Polonia; and that of Saints Martin, Nicolas, and Silvester. He painted, in addition to these, the Entry into Jerusalem with the Palms, the Resurrection of Lazarus, the Washing of the Feet, the Supper of our Lord, the Unction of the Magdalen, the Money-Changers driven from the Temple, the Passing of the Virgin, and Saint Francis. These form the number of twenty, but in the cathedral there are ninety-three coloured windows. Carlos Bruxes and Vicente Menandro probably painted the others, for they continued working there until 1569.

The art of colouring glass sprung up with the revival of letters in Europe. Unlike other arts, its earliest specimens are the most beautiful, if we count those commencing from the fifteenth to the middle of the sixteenth century. Of late years, however, the advances made in chemistry promise to procure us equally fine works with those of earlier times. One of the most beautiful modern specimens in England exists at Brancepeth Castle in Durham, and represents the battle in which King David of Scotland was made prisoner by the English, in 1346. The glass which sustains most heat without melting is that of Bohemia, and it presents therefore the most advantageous qualities for transmitting colours, which are applied with either alkaline or metallic solvents; and by calculating the colouring nature and the absorbing power of each oxyde, the transparency

is communicated to the glass. For the fusion of the solvents, a crucible of platina should be used; for an earthern one, however well lined with chalk, is always subject to be affected by the oxides of lead and melted alkalies, which, by introducing a foreign matter, deteriorate the delicacy of the tints. The blue, purple, and carmine colours do not admit of the introduction of bismuth or lead, and are formed from alkalies, while the red, the yellow, and the black are metallic; green, violet, and orange are composed from a mixture of the two, alkalies and metals. The colours are applied to the panes of glass with spirits of turpentine, and then put into the furnace, the heat of which causes the glass to imbibe the colours. Two furnaces are generally used, one for the first vitrification, and the second, of a more even heat, for rebaking the glass, which is introduced gradually on an iron, bronze, or earthen pallet, with a long wooden handle, from the entrance to the strongest heat, which is in the centre of the furnace. The finest establishment for manufacturing painted glass in France, is that of Monsieur Brongniart, at Sevres. A proof, however, that even the material parts of science vary in perfection under different hands, and that practice takes place of theory in many instances, is, that ignorant as the first colourists of glass and the ancients were in chemical science, the moderns have not surpassed, indeed scarcely equalled, their purple

and red tints; and the great chemist, Sir Humphry Davy, was unable to ascertain the materials used for producing a similar colour on cloth, which custom had rendered easy to the dyers of Tyre.

The following names belong to those who worked the iron railings and other ornaments of metal in the cathedral, which, although an art of minor importance to sculpture and painting, nevertheless has its merit, and is extremely ornamental to public buildings; indeed, a taste seems prevalent in Spain for iron work, whether borrowed originally from the Arabs it is difficult to say; but we find the gratings of the doors and windows generally worked in graceful compartments—in Seville in particular, where the doors which open upon the courts are all of iron; great taste is displayed in their construction, they being both strong and of light appearance. That such an art was practised by the Goths we have little reason to doubt, and that the Moors worked keys and iron ornaments in very curious patterns we have existing proofs; but no earlier specimens worthy of admiration have come down to us. The Goths had indeed travelled from the north of the Black Sea to the south of the Morea; from thence they ascended Italy, crossed the Alps, visited the south of France, and fixed themselves in Spain in the fifth century; hence it is reasonable to suppose that they brought with them, at least to some extent, the arts of these different countries,

particularly the working of iron, which is useful for war and necessary for safety. How far their labours extended is uncertain, but the iron crown of dominion was familiar to them, and they must have valued a metal which was used as a symbol of royalty. We however see their medals defaced, and of the rudest work; they made more progress in victories than in science, and the historian encounters more difficulty in fixing their dynasties than those of any other marauders, from their general inattention to the arts.

The following are the names of those who worked in the cathedral. Friar Joseph Corredo, who was born in Port Saint Mary in 1717, made the cathedral clock, and the iron grating of the chapel of Saint Peter in the same church. He is also the maker of the clock of the convent of Saint Francis. He died in 1797. James Idrobo, in the year 1522, worked the iron rails to the side of the Capilla Mayor, and in the following year he received 200 ducats for extraordinary work done on the right side of the same. These railings are in better taste than those of the choir. Sancho Muñoz was one of the best artists in this branch, at the beginning of the sixteenth century. He came from Cuença to Seville in 1517, and the following year executed one of the lateral rails of the Capilla Mayor, and afterwards was commissioned to execute the iron work round the choir, with an allowance of 200 ducats in gold for each year he worked, on condition that

the whole was to be finished in eighteen months, or otherwise that the engagement should be null and void. He was also enjoined to make a drawing of the work, before going to Cuença to seek his assistants. This being approved of, he brought them to Seville, and finished the work within the time specified. Besides the many ornaments which this railing displays, it contains the figures of prophets and kings worked in iron, and a representation of the temporal generation of Christ, well executed, and finished with much care and attention to design. Palencia, in 1537, executed the iron staircase of the pulpit in the cathedral, which stands to the right of the grand altar. He was a pupil of Friar Francis of Salamanca, who worked the division in iron between the Cruzero of the church in the monastery of Guadaloupe. Yepes worked in the cathedral in 1518 and 1519. He assisted in the execution of one of the two great lateral rails of the Capilla Mayor.

Such are the names and notices which I have met with touching the authors of the embellishments in metal in the Sevillan Cathedral. Few and meagre as they are, it is fortunate that we know even so little; for at that time artists were not so fortunate as Pierre Denys, the workman of the railing to the organ table at the church of Saint Denis in France, in 1715, who has been handed down to the admiration of posterity. A life of privation would be rewarded, could the ar-

tist return to earth, and view the admiration offered to his works by future generations; could he witness beauty and power, the fair and the great, paying homage at his shrine; but he sleeps insensible to the smile of approbation and the murmur of praise; his day has been often spent in seeking provision for the morrow, in toiling for a meal, and bearing the insults which patient merit too often takes of the unworthy.

CHAPTER XI.

PARISHES OF SEVILLE—CONTINUED.

SAINT MICHAEL.

This parochial church was rebuilt by the King Don Pedro, and its large chapel given by him to his treasurer Yañez de Aponte, who lies there, a victim sacrificed to the anger of his master in 1367, as is shown by his epitaph. It contains also some more tombs of note, amongst others that of Vergaza, of the date of 1358. The architecture of the building is Gothic. We find here no paintings of merit, but a fine carving of the Crucifixion, by Montañes, has been placed in the grand altar, which formerly stood in an adjacent chapel. It is probable that in the time of the Goths this parish of Saint Michael existed where that of Saint Roman now stands, for on opening an excavation there to rebuild a wall, a box of relics was found with the following inscription:—"These holy relics were hid in this wall on the destruction of Spain, by a member of the church of Saint Michael;"—thus alluding to the occupation of the country by the Moors. Pedro, however, built it where it now stands. The suc-

cessors of this treasurer, Aponte, changed their names to Alvarez de Chillas; time and poverty have now altogether reduced and obscured the family. The Colegio de los Ingleses was founded in 1592, where Roman Catholic English were instructed by the Jesuits; it stood on the left hand side of the Calle de las Armas, as you enter into the parish of St. Michael. Robert Pearson was sent with letters of authorization from the King of Spain to the Archbishop of Seville, at the end of the sixteenth century. The community consisted of four members only. In front of this seminary stood the hospital of Saint Antonio Abad, which had its origin in a permission to found it from Henry II. brother of the king Don Pedro, and during the life of the latter, when he temporarily occupied Seville, on the 4th June, 1366. Eight religious men directed the management of this hospital. In later times it became a priory, subject to the order of the knights of Castrogeris, being the family of Solis, marquisses of Rianzuela, whose houses are in the church. Fronting the principal gate of this parish was the Jesuit College of Saint Hermenegildus, which consisted of fifty-nine members. It was commenced in 1580, the city giving 500 ducats towards the expense of building the schools.

The church is of an oval form, and decorated with worked plaster and gilding. The upper part is of the composite, and the lower of the

Ionic order, with figures of the apostles and doctors of the church. This church contained the picture of Saint Hermenegildus beatified and glorious in heaven, Saint Leander and Saint Isidorus standing below, and King Recarredus (who was the first that gave full licence for the Christian worship in Spain) listening to their instructions. This is the picture now in the cathedral, and the sight of which caused Philip the Fourth to liberate the author, who was at that time imprisoned for forgery.

The Convent of the Nuns of the Conception was in the Calle del Puerto, having been translated from the Calle de Lizos, in the parish of Saint Lorenzo. It contained twenty-one members. The translation was effected by Elvira de Vargas Herrera, in 1631. It was a very ancient institution, and existed perhaps prior to the order of Santo Domingo, the members of which latter were fifty in number, and lived in the spot where the parishes of Saint Michael and Saint Andrew separate, very near to this last convent. These nuns were formed into a community in 1525, by Juana Fernandez, who took the name of Maria de Jesus, and three religious women of the Dominican convent of the Madre de Dios joined her, establishing their institution in some houses which belonged to Juana Fernandez. The Dominican Convent of Nuestro Señor Jesu Cristo was separated from the last two streets, that of the Plata,

and the Pasion; formerly the sisterhood was established in the parish of Saint Gil, from whence it was removed in 1513 by Doña Ines de San Miguel, member of the Carmen, and of the family of the Farfanes, who date from the Goths, to the Convent of the Incarnacion of the same order, where it remained till 1585, when it was translated to the Alameda, under name of the "Belen," from an image found there, in a hermitage of Nuestra Señora de Belen. In the house which the holy women left, others established themselves of the habit of Santo Domingo, being endowed with property left for that purpose by Gabriel Luis, a rich tradesman. Thirteen poor girls were the first community, in 1585, of these Dominican nuns; their number afterwards extended to forty.

This parish contains 188 houses.

SAINT NICOLAS BARI.

This parochial church is supposed to stand on the site of an ancient temple to Hercules, who was a popular deity, and worshipped as such by the inhabitants of Seville. Near to this church were found the two Roman columns, which, although one is surmounted with the statue of Julius Cæsar, still retain the name of the pillars of Hercules. They appear to me of the later time of

Roman work, and their name may have been derived from their collocation on a spot which once was a temple to Hercules. Four similar columns exist in the same neighbourhood, but they are buried in the earth; of one, which lies near a well, the base descends deeper than the bottom of the well. The architect's name is inscribed on another—at least we read on it the word "Virinius." The square hewn stones of the Alcazar are supposed to have been taken by the Moors from the temple of Hercules. The site of the present church was first dedicated to that hero, under the Goths to the Virgin, and afterwards to its present patron saint. During the occupation of the Moors, it still retained some parishioners, and passed by the title of Santa Maria Soterraña; the walls being so thick that two persons could pass a-breast upon them, and they contained cells which probably served as chapels, and are supposed to have anciently communicated with the subterranean passages in the street of Abades. A convent of the "Madre de Dios" nuns, of the Dominican order, which exists in this parish, formerly stood in the gate of Triana, but from an inundation in 1486, it was found necessary to move them here, and the Catholic queen Isabel transferred to them some houses forfeited by persons who had embraced Judaism. The establishment contained fifty-eight members. The founder of this convent was the wife of one Sanchez de Huete, whose

husband having accidentally found a hidden treasure, employed it for this purpose; but there is no note of the year of its foundation, and all we learn is that the establishment in the first instance was located in Triana. Some have imagined that a Jewish synagogue once stood on its site, but no good grounds exist for the supposition. The Jewish quarter was enclosed by two walls, and had two gates, one at the church of Saint Nicolas, and the other at the present gate "de la Carne," which at night-time were always kept closed. Another convent for eighteen nuns, of the order of Saint Justa and Rufina, stood in the street "de las Virgines, between the church of Saint Nicolas and the last-named convent. It was founded by Alonzo Faxerdo de Villalobos, in 1582, for the benefit of his own relations, some of whom were at that time translated from the Convent of the Conception in San Juan de la Palma to this monastery. Administration of the sacraments was allowed here six years afterwards, and the founder had the pleasure to live and witness the completion of his work in 1590. This parish contains one hundred and ten houses.

SAINT PETER.

The alhondiga, or public granary, of this parish had been rebuilt a few years before the famine of 1506,— when the adelantado, or governor, of the province of Andalusia, Don Francisco Henriquez de Ribera, supplied a large quantity of corn at a low price for the use of the poor. His name, and a memorial of this benevolent action, remain engraved in the building on stone. In the convent of Santa Ines, inhabited by the nuns of Santa Clara, is preserved the body, still uncorrupted, as tradition goes, of Doña Maria Coronel, daughter of Alfonso Fernandez Coronel, who was slain in the town of Aquibar, in the fourth year of the reign of Don Pedro the Cruel, having refused to give up the place to the king. Don Pedro, as his biographers describe him, was brave and hardy, with no philosophy, and little religion; he plunged on horseback, sword in hand, into the Guadalquiver, to slay the legate of the Pope, who was in the act of excommunicating him from a vessel, not daring to do it on shore, and who only saved his life by leaping on land, and mounting a horse to escape. The king, as the chronicles report, was passionately fond of money, falcons, and the fair sex. Alfonso Fernandez Coronel left behind him two daughters, one named Maria, the other Aldonsa, the former of whom is

the subject of this little narrative. She was wife of Juan de la Cerda, a lineal descendant of the Castilian kings. Her sister was married to Alvar Perez de Guzman, lord of Lara. Don Pedro stationed the two husbands to defend the frontiers of Aragon, as he esteemed them the two most valiant of his officers. While in discharge of their duty, it was reported to them that the king had criminal intentions towards the wife of Don Alvarez; the two brothers-in-law thereupon left their posts, and proceeded to Seville with troops, to the rescue of their ladies. Don Pedro having given orders that they should not be permitted to enter Andalusia, they proceeded to collect a large force of troops, Don Alvarez in Aragon, and Don Juan in Gibraleon, which was his own feudal property. The latter, however, was attacked and defeated between Veas and Trigueras, by Juan Ponce de Leon, lord of Marchena, taken prisoner, and afterwards put to death at Seville.

When Doña Maria Coronel heard the disastrous news of her husband's capture, she left Seville for Tarragona, and presented herself to the king, to supplicate for her husband's life. The tyrant, with singular perfidy, granted her prayer, being at the same time aware that he had been treacherously murdered, for on her return to Seville she found that eight days had elapsed since the sentence of death had been put in execution. His widow having become acquainted with these

facts, and dreading the importunities of the king, caused a cavity to be formed in the orchard of Santa Clara, where she concealed herself, causing flowers, which by the kindly intervention of providence grew miraculously to an equal size with the others in one night, to be placed over the ground; and availing herself of a secret door which communicated with the monastery, she defied scrutiny, and lived for some time in safety; but still dreading the risk to which she was exposed of losing her honour, she is said to have bathed her face in boiling oil, so as completely to remove all the temptation of her beauty, and then to have taken the vows. This took place in 1357. When Henry, the successor to Pedro, came to the throne, he restored her property, which had been confiscated, and with it she endowed this monastery. The mortal remains of this illustrious lady are deposited within the convent.—In the altar-piece is a figure, by Montanes, of Santa Ines, with a lamb in her arms. Campana, too, is seen here to advantage in an altar-piece. The parish church has an altar-piece also, with eight paintings by the same artist; two represent portraits of ecclesiastics, and seven of holy sisters, probably benefactors to the institution, which are very well painted; portrait painting being the line of art in which Campana particularly excelled. In the chapel of San Pedro is seen the Liberation of the Saint from Prison by an Angel, by Rodelas.

This picture is eight feet high by six wide, and oval topped; it contains only two figures, which are larger than life, and are magnificently treated. The distribution of light is well managed, the colouring good, and it is a work of art worthy to compete with the good productions of the Italian school.

Both Maria and Aldonsa Coronel were abbesses of this convent. Don Pedro ravished the latter from her retreat in the sanctuary, and kept her for some time in the "Torre del Oro," after which she returned to the monastery, with much censure from the scrupulous in conduct among the devotees, which, however, did not prevent her succession, after the death of her sister, to the dignity of abbess. This building was completed in 1374, and Maria Coronel was still living in 1411.

Another convent of twenty-eight nuns, of the Augustin order of the "Encarnacion," existed in the "Plaza" of this parish, founded under the will of Juan de Varrera, who died in 1591. Their convent was destroyed by the French, and they occupied afterwards the Hospital of Santa Martha, in the parish of Sagrario, and the nuns live now in some houses in front of the cathedral. The hospital "Del Buen Suceso" was remarkable for its fine jasper columns; the date of its foundation was but the beginning of the last century, and about the year 1774 it sunk altogether into ob-

scurity. Adjoining to the parishes of Saint Ildefonso and Saint Catalina, stood the convent of the "Descalzos de la Trinidad;" it was a large one, containing seventy-four members, which had existed in the first instance outside the walls of Seville, near to Saint Benito, but in 1610 was transported hither.

"Ana la pobre," one of the female worthies of Seville, was buried in this church, having had the merit of successfully combating, not merely the temptations of the devil, but those of extreme poverty also, with the greatest heroism. Married at the age of eighteen, she is said to have resisted the attacks of hunger for three days, with her husband and two small children, till by a miracle the bread she begged from charity was multiplied for their necessities. After his death, her piety, which had become proverbial, caused the rich and powerful to seek her acquaintance, but she fled from wealth and greatness, and maintained a conduct so dignified and self-denying, that at her death, in 1617, crowds attended her funeral as that of a monarch, although her station was so humble that the date of her birth is unknown.

The ancient manufactory and sale-house of tobacco was in the "Calle Moreria," which once served as a theatre, and afterwards as a prison or penitentiary for females of evil repute. An American named Carrafa first contracted for the sale of this drug, by advancing to the king, in 1632,

two millions of reals, payable in six years; in 1685, however, the monarch took the conduct of it into his own hands; at that period one hundred men and one hundred and sixty women were employed in the establishment. The modern one, however, is infinitely more extensive than this.

The convent of "Regina Angelorum," inhabited by forty-eight monks, "Predicadores," took its name from the "Plazala de Reina," in which it stood. This species of college was founded in 1553, by the will of Doña Leonora Manrique, Marchioness of Agamonte, who left Doña Teresa de Zuniga charged with the work of its establishment.

The parish of Saint Peter contains 190 houses.

SAINT ROMAN.

Some say that this parish church was used by the Christians, in the time of the Moors, as a place of worship; the most probable account however is, that it was first a Gothic, then a Mahomedan, and afterwards a Christian temple. A legend was left inscribed on stone, recording its erection in the seventh century. The Puerta del Osario is by some placed in this parish, by others in that of the Macarena. In the times of the Goths, the church I have mentioned was dedicated to Saint

Michael; on the restoration of the Christians, Saint Roman, who had suffered in Antioch by order of the prefect Asclepiades, became its patron. The chapel of the Sacristy appertained to the family of the Cespedes.

In the wall between the "Puerta del Sol" and the "Osario," was the convent of "Nuestra Senora de la Valle." It was remarkable for an image of the Virgin, which rescued a child who had fallen into a well, for which reason the Virgin is painted in the act of grasping at the infant. Indeed it is said that this image once stood in the parish church, and that the sexton, endeavouring to destroy it by repeated blows, was terrified by a voice issuing from the wood, and asking, "For what reason am I thus ill treated?" upon which, communicating the miraculous event to the archbishop, he ordered the figure to be placed in this convent. Originally it was filled with Dominican nuns, until 1502, when the order of Saint Catharine succeeded in the occupation of it. The Catholic Queen Isabel was a benefactor to this establishment. In 1682 it was annexed to the "Terceros" of Gerena, under whose patronage it ultimately remained, and contained sixty members.

The convent of Saint Paul, also in this parish, was founded in 1475 by Anade Santillan, and the church built by the widow of the constable, Isabel Henriquez, Marchioness of Montemayor in

Portugal, brother to the Duke of Braganza, who was put to death by King John the Second of Spain; their graves and epitaphs remain there. The nuns who dwell here were forty-one in number, and of the Geronomite order. At its first foundation, the jurisdiction of this order had not yet been admitted in Spain, so that until 1514 they remained subject to that of Santa Martha, in Cordova.

The parish of Saint Roman contains 154 houses.

SAINT ROQUE.

The space which lies between the Puerte del Osaria and that of Carmona, consists of the Parish of Saint Roque, being an "Ayuda," or assistant parish to that of the cathedral, as are also those of San Bernard, Santa Cruz, and Santa Maria la Blanca. The origin of this parish arose, in 1599, out of the singular devotion paid during the time of the plague to the saint, who stood in the hermitage of the hospital "De las Lenceros," or "of the Linen Drapers," later known by the name of the Estrella, in the parish of Saint Laurence. The parish church was built close to the walls of the city, and the district, which had till then been under the jurisdiction of the curate of Saint Bernard, was now divided;

the space from the "calzada," or causeway, to the ducts of Carmona, being apportioned to Saint Roque, and that from the ducts of the gate of the Carne, to Saint Bernard. The Christ "de las Lagrimas" was reverenced in this church, from a miracle of the figure of our Saviour having been seen to weep; which is attested with the greatest gravity by a useful but anonymous writer of the period.

Facing the parish church of Saint Roque is the chapel of our Lady of Gracia, generally called "de los Angeles," at charge of the brotherhood of the Blacks; and on the day of the Angeles, "Corren parejas y gaasos los hermanos llevando padritios caballeros maestrantes, y es capitulo de regla de la maestranza el asistir á esta funcion." It is of great antiquity, its date being anterior to the year 1400, and contemporary with the Archbishop Mena, founder of the Carthuja.

This quarter of the town was the resort of negroes, and a great body of them always met here; indeed the street named "Conde Negro" is to the back of the chapel; at a subsequent period a band of women was formed to sing the Rosario in this parish. In 1553, some disrespect having been observed towards the mystery of the Conception at the court, Seville was compelled to wipe away the affront by the exhibition of many religious festivals and processions; but in this parish the subscription not

reaching what was requisite to pay the expense, a virtuous free negro offered to sell himself, in order to complete the necessary sum. A rich elder, Don Gonzalo Nuñez de Sepulveda, admiring the piety of the negro, paid the money for him: an instance of generosity in the Spanish character equally creditable and rare.

The magazines for keeping saltpetre to make gunpowder are outside the city walls, but belong to this parish; they are now entirely in ruins, but had been constructed on a large scale. After having remained empty for many years, they were nearly levelled with the ground in 1836, when Gomez, the Carlist, threatened an invasion of Seville, to prevent his using them for fortifications or shelter. They even now appear like the foundations of a separate village.

San Roque contains 543 houses.

ALL SAINTS.

This church contains a Last Judgment, by a painter called Reina, one of Herrera's best pupils, in the middle of the seventeenth century, of whom I have never met with any other work. It is a painting of five feet by three and a half, oval topped, and exhibits a good specimen of aerial perspective. The souls are issuing from purgatory, and the Father and Saviour are seated above.

The colouring is of the good Spanish school, but rather ruddy. There is an Arab tower, with Gothic entrances to the church. An altar-piece by Varela, a scholar of Zurbaran, presents seven pictures, but they are weak in design. Don Pedro rebuilt this church, which has three naves. The arms of Portugal also are seen here, Don Dionisius of Portugal having been its benefactor in 1269, on occasion of a visit to his relation Alfonso the Learned. The chapel of the Cervantes is in this church, from whence the revolted drew out the green standard in 1521, in a quarrel between the family of Arcos and that of Medina Sidonia, for supremacy in the city. In 1587, eight hospitals, which stood in this parish, were incorporated into the single one of the Amor de Dios. The latter was founded by Alfonso the Learned, in 1284. The number of such houses for charitable purposes, existing, as we find them, in proportion to that of ecclesiastical communities, is one of the most pleasing features in the aspect of monastic influence. Indeed, it is only of later years that prelates and priests became dangerous and useless. In the early ages they acted no less as soldiers, physicians, and historians; they comforted the afflicted, and defended the weak. As knowledge became more widely diffused, they were found wanting in advancement, and being never called into the field, nor allowed to depart from antique rules of philosophy in their con-

vents, the expense of their maintenance became far greater to the state than the value of their labours. Now, indeed, the wisest of them would be considered only as possessed of knowledge curious in its kind, and adapted to a recluse, but of none such as fits a man to be useful in the world.

The convent of Saint Benito, in this parish, was of the military order of Calatrava; it was founded in 1397, by the Chapter, for its grand master Gonzalo Nuñez de Guzman; it is of small size, but contains, in a side altar, a very fine Ascension of the Virgin, by Juan Valdes. She is represented rising on angel-heads, with the Eternal Father in the clouds. The great altar is filled also with pictures by the same master, of which a Saint Sebastian pleased me most.

The convent of Nuestra Señora de Belen, which contained twenty-six nuns of the order of Carmen, owed its origin, in the year 1513, to Doña Ines de San Miguel, of the lineage of the Gothic Arafanes, who placed the establishment in the parish of Saint Gil, where it remained till 1585, when it was removed to its present place. The Hospital of the Animas, which at the same period existed here, was suppressed: it stood near to the Feria: a small chapel however remained, with a bell which called to prayers at the hour of the Animas. The hospital served for a religious brotherhood, called "of the Animas." The Feria was the an-

cient market-place; it is now frequented on Thursdays, being filled with furniture and articles of domestic use, but no comestibles. The Counts of Montijo have a palace here. The College of San Basilio, containing sixty monks of that order, was founded by Nicolas Trianchi, a native of the Island of Cyprus, in 1593, and here he was buried. He left his whole fortune to the Casa de Misericordia, of which he was a member, upon an agreement that the church and other parts of the building should be perfected.

The Convent of the "Geronomites de Buena Vista," (a name given to it when Philip the Fourth visited Seville) is without the gate of the Macarena. Its original foundation was in the year 1413, but during the time of Philip the Second it was almost entirely rebuilt by the famous architect Herrera. It formerly contained some fine pictures, which have been removed to the cathedral, by Valdes, as well as the Patron Saint by Torregiano. This man, ever restless and impatient, left Spain as he left Italy—in disputes with every one. He was born in Florence in 1470, and was disciple of Bertholdo, himself a pupil of Donato. Lorenzo de Medici ordered the latter to collect the Greek and Roman antiquities, the cartoons and the designs and models of Masaccio, Bruneleschi, Ucello, and other professors, in order that they might serve for the study of youth; and Torreggiano was the first who benefited by their

publicity. Ghirlandajo had also orders to introduce his pupils, of whom Michael Angelo Buonarotti and Francesco Granacci were the most famous; and speedily all the most celebrated names were on the list for admission to this museum. A quarrel ensued between Michael Angelo and Torreggiano, caused in the first instance by jealousy, on the part of the former, of attentions paid by the Duke of Medici to the latter. Torreggiano broke the nose of his enemy, and as the other had many friends, he was obliged to leave Florence: but Alexander the Sixth employed him in the Torre Borgia at Rome, in working stucco. In 1492 he turned soldier, under the banners of the Duke Valentin, and behaved well in this new career; but not finding promotion quick enough for his desires, he again took to statuary, making small figures in bronze and marble, which are much esteemed in Italy. Some merchants tempted him to visit London, where he was well received, and left works in Westminster Abbey; but his unquiet disposition made him again desirous of seeing new countries, and he came to Spain. Having learned that it was intended by government to raise monuments to Ferdinand and Isabel in Granada, he flew thither in quest of the employment; but notwithstanding he had shown his talents in working the medallion of Charity, which is placed above the door of the Sala Capitular in the cathedral, he was not intrusted with

the execution of the mausoleums, which some say were done by Philip de Vigarny, others that they were sent ready carved from Genoa. At last he came to Seville, then rich and opulent, and executed a Crucifixion in clay, which Vasari speaks of in the highest terms; a Saint Jerome with a Lion, (the head of the saint being copied from an old Florentine victualler, who had formerly been a merchant,) and a Virgin and Child, all of which were for the Convent of the Geronomites. The Duke of Arcos ordered a repetition of the latter to be made for him, promising to pay the artist a very large price; and when the work was brought home, loaded him with maravedis, which when counted amounted to only thirty ducats. This so incensed Torreggiano, that he broke the statue in pieces, for which he was confined in the Inquisition, as having committed an offence against religion; where, if not assassinated, he died of melancholy, in 1521. Zea Bermudez attempts to exculpate the Duke of Arcos, and amongst other excuses says that the Virgin and Child does not exist in the Convent of the Geronomites; perhaps he may have never seen it; but if the other part of his story be as true as that the Virgin and Child do not exist—for they are now to be seen in the school-room of the convent—the villany of the vile Spaniard is of the deepest die, and deserves the execration of posterity, and the greatest publicity of exposure.

The Crucifixion I have heard nothing of, but the piece in question was hid away, and owing to the brutal ignorance and negligence of the friars, never noticed till the suppression of the convent, when it was accidentally discovered.

The grand patio of the Geronomite Convent was probably the work of Herrera: it is a square of 150 feet; the arches are supported by united columns of the Doric order. The roof of the arcades are of groined stone, uniting in arches terminated with cherub heads. The upper story is Ionic. A beautiful small cupola should be noticed, which is in the staircase leading to the terrace above the convent, being built for the visit of Philip the Fourth. The statue of Saint Jerome stood in the space to the left of the grand altar of the church. The altar itself presents the most Gothic of Gothic carvings, and is divided into small niches. The railing in front is thirty feet long, and much admired by those who are curious in iron-work, being all beat with the hammer, and twisted into leaf-work. It may be from twelve to fifteen feet in height. This building is now used for the instruction of youth, being a college under the direction of Señor de Fernel, formerly the governor, or "gefe politico," in Seville,—a much better employment, indeed, than for the use and residence of fat ignorant friars, each of whom in former times had his mule to save walking, so that a Geronomite animal of

that breed had become proverbial for excellence. The price of yearly admission to this seminary is four thousand reals, for which the youths are better fed and lodged than at Stonyhurst; but whether in this paralyzed country any encouragement will be given to so laudable an institution, is very doubtful; the price, indeed, is considered high, although in it are included payments to masters in Latin and Greek, dancing and drawing; there is besides a gymnasium, and the quality of the viands is of the best class. The director is an intelligent person, speaks several languages, and amongst the rest very good English. In addition to the large patio, already mentioned, of this convent, there is a smaller one, laid out as a garden. I was well pleased with my visit here, and still more so with the opportunity it afforded of witnessing the advance and enterprise of the college.

The Convent of Buena Vista, during its occupation by the friars, contained fifty-five members. The Hermitage of Saint Onofre is between the Puerta de Macarena and the convent, and one of great antiquity. It was to the shrine of this saint that widows addressed themselves who desired to be re-married, and they say that no saint had more suppliants than Saint Onofre; for in spite of the many vexations suffered from us, the nature of the sex is so affectionate and devoted, that they return willingly to bonds and slavery for our sake. This hermitage is also remarkable for having been

the residence for some time of Ambrosio Mariano, and his companion Juan, the former of whom afterwards founded the convent of the Descalzos order, called "Nuestra Señora de los Remedios," in Triana, in 1573. Both were originally profligate characters, but Ambrosio was converted to a new life by a vision from Saint Benedict, and Juan sobered down to religion from having suffered extreme misery. Ambrosio, indeed, served Philip the Second, and was a good engineer and mathematician. He proposed to render the Guadalquivir navigable to Cordova, but not finding encouragement from the court, was disappointed, and gradually retired from the world to the convent. A small hermitage called the "Purisima Concepcion," used to serve for the repository of holy oil, in case any one required extreme unction when the gates of Seville were shut, it having been the custom to close them in the winter at nine, and in summer at ten o'clock; for which purpose an ecclesiastic was always in attendance; but of late years these hermitages have become nests of robbers, and nothing holy now comes near them. This hermitage stood between the river and the high road which leads from the Puerta de Macarena to the Geronomite convent.

Having enumerated the principal buildings in this parish, it may be interesting to turn for a few moments to the life of the architect who embellished it with the finest architecture it pos-

sesses, and which will remain for centuries after the exercise of the worship for which it was raised has ceased within the walls.—Juan de Herrera, who succeeded Juan Bautista de Toledo as chief architect of Philip the Second, was born in 1530, in the village of Mobellam, in the Asturias. His family was noble, for the Asturians arrogate to themselves universal nobility. He was versed in mathematics, and was the pupil of Juan Bautista de Toledo, who had studied in Italy. In 1563, although charged by the death of his master with the execution of the greatest works in Spain, Philip allowed him only one hundred ducats a year, but he was working for immortality in the meantime, without even the title of architect or director. The king finding that there was not room enough for 100 friars in the building of the Escurial, according to the original plan, Herrera undertook to supply the deficiency by raising it a second story; an Italian named Pacciotto assisted him in the construction of the church, but the first plan of it was a copy of the Vatican at Rome, which Herrera, by remodelling the cross vaults under the dome, which in the Vatican are circular, and making other alterations which the position of the building required, framed of the Doric order, painting the vaults of the four arms of the Greek cross which it formed. This church, including the Capilla Mayor, and the Choro, is 374 feet long by 230 broad. The chapel of Aranjuez,

and the southern side of the Alcazar of Toledo, were also amongst his works. In 1585 he constructed the Louja of Seville, for which he received a payment of one thousand ducats. About the same period he furnished a design for the Cathedral of Valladolid, of which part was executed according to his plan, being composed of groups of columns of the Doric order; but in 1629, the Chapter, resolving to finish it speedily, employed Churriguera, who added his incongruous work. The bridge of Segovia was also the work of Herrera. At Madrid, indeed, as well as in the provinces of Spain, almost all the public works of that century were done after his plans. The gate of Triana at Seville, which was first used in 1588, the Mint, the Custom-House, which was opened two years previously, the tower added to the palace at Lisbon, the church of Valdemosillo near the Escurial, that of Colmenar de Oreja, and the court of the Castle of Villaviciosa; the choir of the nuns of Santo Domingo at Madrid (where lay the body of the ill-starred Don Carlos, son of Philip the Second), the bridge between Galapagar and Torrebodones, on the river Guadarrama, the face of the altar in the large chapel of Santa Cruz in Segovia, and that of the great chapel in the Monastery of Yuste,—all these were the work of this great architect; and it is worthy of remark, that whilst performing what has placed his country in that age almost on a level with Italy for

public buildings, he, for ten years, only received an advance from the original 100 ducats to 250, and the trifling wages of a servant of the royal household. By way of partial recompense, on his retirement from his professional employments, some time before his death, he was allowed to trade on his own account with America. He was buried in the church of Saint Nicholas in this town. The date of his death is uncertain, but appears to have been between the years 1597 and 1599.

The Hospital of Saint Lazarus, though it claimed a separate parish, may now be considered as combined with that of All Saints. This establishment was perhaps the earliest general one in Seville, the other hospitals being only for the use of those particular bodies by whom they were founded; but we find that the monks, under Alfonso the Learned, who composed the order of Saint Lazarus, were enjoined to hold a house ready for the reception of the blind, the wounded and the sick, of all the archbishopric of Seville, as well as the suffragan bishopric of Cadiz. In a grant of Alfonso the Eleventh, of the date of 1372, appears the substance of a letter from Alfonso the Tenth to his son Don Sancho, dated in Seville, 1322, in which he particularly recommends this hospital to his attention. It was customary for four of those under cure in it, daily to beg charity, each mounted on his horse; and by the old statutes of

Alfonso the Learned, the hospital could employ 100 men of the district to ask alms, which persons were free from any excise duties; besides which, none admitted to the hospital could be arrested in or removed from it, except for murder or high treason. It is situated between the gate of Macarena and the Geronomite Convent of Buena Vista.

The parish of All Saints contains 826 houses.

SAINT SALVADOR.

The church of this parish was formerly a mosque, and served the Moors both for devotion and as a college. The archbishop, Don Fernando Tello, presided over the Collegiate church in the Calle Gallegos, until it was removed to the mosque, in the year 1340. The Moorish tower, having been shaken by an earthquake in 1396, would have fallen altogether in 1670, had it not been taken down; it was then replaced by one of Christian construction. The family of Tello have their burial-place under the great altar. The tower of the Moors is supposed to have been formed from the sepulchre which held the bones of Saint Isidorus, Saint Leander, and the female saints Florentina and Fulgencia, converted to this use by the infidels, and from the top of which the faithful were called to prayer. Saint Ferdinand pre-

sented to the Christian occupants an image of "La Señora de las Aquas," or our Lady of the Waters, and the pious chronicles affirm that the Moorish use of the place could never succeed, for those who went there to adore Mahomet lost their voice, and some their lives. In the tower was the Arab inscription—"This is the study of Miriam."

In the Plaza de Saint Salvador of this parish, stood the Hospital of Nuestra Señora de la Paz, facing the parochial church. It was founded by Don Pedro Pecador in the year 1543, being composed of twenty ecclesiastics, of the order of Saint Juan de Dios, and contained 100 beds; in 1574 it was changed to its present site, being the house from whence it had been brought originally, namely the Hospital de la Misericordia, translated by the city to the parish of Santa Catarina, where existed the Hospital "de las Siete Llagas," which passed under the name of "la Sangre," without the gate of Macarena; and the house was bought for the monks of Saint Juan de Dios, by the Captain Fernando de la Vega, whose sepulchre lies at the foot of the great altar.

The town prison was built in the Calle de la Sierpe, which is also in this parish, by a devout woman named Guiomar Manuel, but it has been removed to the suppressed convent of the Popolo, in the parish of the Madalena, outside the town walls. This prison was erected in 1418, and the water was brought to it at the expense of its

worthy foundress, the King John the Second having given free use of the same for that purpose; in 1563 it was enlarged, and in 1569 completed. Morgado, who writes a little later than that date, says that from 500 to 1500 persons were generally imprisoned there, and that it was not usual to confine them with chains; he goes on to say that a "ver la chuzma de tantos presos, tan asquerosos desarrapadas, y en vibas carues, su hedor y bozeria no parece sino una verdadera representacion del Infierno en la tierra." The house which the author now occupies is attached to this prison, and was considered ineligible as a residence on account of its vicinity. Now, indeed, this objection has ceased; but on one occasion thirteen convicts escaped over the wall, landed on the terrace, gained the staircase, and quietly got into the street without doing any mischief. This, however, has only occurred once in the memory of the present generation. The interior distribution of the apartments of the prison was very faulty. The cells of the prisoners were on the ground, within thick massive walls. A large open space of grass was allotted for their recreation, but the prison did not correct their vices, for they were famous for committing acts of theft, even in the presence of their guardians. The whole lot of ground and old walls might be now purchased from the town for less than a thousand pounds, and would afford

room for four houses at least, of modern construction; but as the Spaniards are poor, the government unstable, and no protection is afforded to enterprise, few dare speculate on what must necessarily be remote and uncertain chances of profit.

The University of Seville is a remarkable building, and has attached to it the most beautiful church in the town, to which many of the pictures and tombs taken from the suppressed convents are in progress of translation. This University was founded by Ferdinand and Isabel, in 1502, being then united with another at the Puerta de Xerez; but in 1769 Charles the Third placed it in the former old habitation of the Jesuits, where it now stands. The length of the nave of this church, from the foot of the grand altar, is about 150 feet, and that of the transept, which crosses at the grand altar, half that extent. The church is formed like a Latin cross, and has no side aisles or wings to the nave. Though I did not measure them, it appeared that the width of these two wings must be near a third of their length. The ceiling is very high, and in some parts there are pyramidal sky-lights extending above. All the inside is painted white. The grand altar contains the following paintings. A Holy Family, by Rodelas, which has been re-varnished, and is now rich and glowing, forms the centre picture: Saint Ignatius Loyola, the founder of the Jesuits,

to whom the University once belonged, appears in it, with Saint Ignatius the Martyr, and the Lion. In the centre of the sky is a circle surrounded by a glory, with the letters IHS. Below this picture is a small infant Jesus, also by Rodelas, which would make a delightful cabinet picture. The painting just described is near twenty feet high, and gives the spectator a very different idea of the master than he would gather from seeing his other works, which are almost all placed in bad lights, or obscured by dirt and dust. To the right is an Adoration, rather less in size, and on the left a Birth of Christ, also said to be by Rodelas. Above the centre picture, and crowning the altar, is a magnificent Annunciation, by Pacheco; and on the sides a Saint John the Evangelist, and Baptist, companion pictures, by Alonzo Cano, but of a period when he painted in a very hard manner, with strong contrast of light and dark colours. On the walls, to the right and left of the grand altar, are four more paintings, representing, on the left, Christ appearing to Saint Ignatius, and on the right, that Saint administering the sacrament. Each of them is flanked by a figure of the patron saint; one represents him in prayer, with a book at his feet, the other preaching, with the consecrated wafer in his hands. Rodelas is said by some to have been a pupil of Titian; by others to have followed the manner of his scholars; but Mr. Williams does not agree with either of these

opinions. He has however approached to the gouty legs of the Italian in many of his angels, and his colouring is unlike that of most Sevillan painters. He attained to the dignity of Canon at Olivares, and Palomino gives him the title of Doctor, though he does not say what science he professed. More of his works are scattered about Spain than are contained in Seville, for he worked a good deal at Madrid; the best of them, however, are in his native city. He died in Seville in 1620, in the odour of sanctity, having reached the age of sixty and odd years. Since I have visited Spain no painting of importance by Rodelas has presented itself to me for sale, and the only person who I know possesses any is Mr. John Wetherall of Seville, who has two companion pictures, which stood below the Martyrdom of Saint Andrew, now in the cathedral, and formerly were in the Chapel de los Flamencos, in the college of Saint Thomas: one represents Christ waiting for the fishermen, and the other a mystery, which it is not easy to comprehend. The last picture is full of figures, with a view in the distance of Seville and the cathedral; the former has only two or three. These are two well-coloured and well-designed pictures, but the former is infinitely preferable to the latter.

The painter Francisco Pacheco was son of a canon of the same name in Seville: the father was the best Latin poet of the place, and his son

an eminent painter: the latter was born in 1480, and became the rival of Alonzo Vasquez, whom he certainly excelled. His figures are stiff, and cold in colour, but classic, and his drawing is good. As he lived to the age of seventy-five, and painted a great deal, his pictures are easily met with; indeed, they are often taken for those of Rodelas. One in my possession is almost as soft as the best works of the latter master. He wrote a work on painting, called "De la pintura, su antiguedad y grandezas," which is now become rare, and is very greedily sought for on account of its excellence. The lives of artists are generally written in their works, and the dates of a book, or a picture, or a temple, generally tell all that occupied the time of their authors. He who studies, and dedicates himself to the muses with an intention to excel, has no time left for extraneous occupations; he must woo them and them alone; fickleness deprives him of success, without affording the chance of a fresh conquest.

Herrera, who built the Exchange, or Louja, was the architect of the University. It is now destined for scholars in all the sciences. The church is intended as a mausoleum for all the illustrious Sevillans.

The collegiate church of Saint Salvador contained the following inscription:

L . VIVIO . MF . . . . . .

AVINO . . . . . CON .

. . . . . RI . . . . . .

A . . . . . VII . . . . . .

T . R . P . IN . LVDIS .

HISPAL .

from which we may infer that at one time or other a Roman Gymnasium existed there. Indeed Dextro affirms that in the year 185 of the Christian era, the heathen places for public games were dedicated to the true God, and that afterwards Saint Isidorus and his brother Leander taught in them. Subsequently the Moors used the place for the same purpose; for a stone found there, with Arabic characters, has been translated thus by Sergio Maronita:—"This is the study of Maruan, whom God have in his holy keeping." Ferdinand the Third equally encouraged colleges and public schools.

At the outlet of the Calle Gallegos was once a Hermitage, dedicated to Saint Joseph by the carpenters of Seville. It had three altars, a sacristy, and all the usual appendages of such a place. The convent of the Religiosas Minimas, of Saint Francisco de Paula, was founded in Seville in 1593, in a spot now called the Cruz de la Cerrageria, by the other convent which this order holds in Triana, for their relief in case of inundation in the latter place. The order con-

sisted of thirty-two nuns. The name of the Sierpe, or serpent, was given to the street of Seville in this parish, from the circumstance of a piece of the jaw of that reptile being placed in an inn which formerly existed in the street. In a street communicating between that of the Carpinteria and the Cruz de la Cerrageria, was the establishment for foundlings, which dates from the year 1558, when it was instituted by the Bishop Juan de Valdes. In 1590 it was annexed to the brotherhood of the "Dulcisimo nombre de Jesus," situated in "San Pablo el Real." In 1654, the Archbishop of Seville, Pedro de Tapia, aided the establishment, by reducing the number of its directors to twelve. The ancient office of collecting orphans was practised by the monks of the Sancti Spiritus, who had a residence in Triana: and the establishment of which I am now speaking was for the reception of those poor children who are confided to the care of Providence alone, and is now in the same place, Calle de la Curia, under the direction of a company of Sevillan ladies. A community of Jesuits, in the year 1554, were lodged in the house of Don Francisco Fernandez de Pineda, but the piety of the Sevillans being touched by the situation of these worthy men, they were in 1556 placed in a house in the extreme part of this parish, near to the Puerta del Osario, which once belonged to the Dukes of Medina Cœli, but was then the property of the

captain of the Alcazar, Fernan Suarez; it was finally repaired and arranged in the year 1565, when it was regularly sanctified, and opened with great state. In 1580, the Jesuits left this establishment, to found the college of Saint Hermenegildus. The number of its members was forty-two.

The parish of Saint Salvador contains one thousand houses.

SAINT STEPHEN.

This parish church was also a mosque, and on one side of the building appears a gate with the Arab horse-shoe arch, whilst above is displayed a quaint Gothic cornice, composed of monster heads, by way of capital. A singular picture by Rodelas is to be seen here, of Saint John and the Virgin standing on each side of a Christ, of not very good execution, in wood; the two first figures are painted, whilst our Saviour, nailed to the cross, is independent of and protrudes from the picture. The ceiling of the edifice is in light trellised wood-work; the grand altar contains the Stoning of Saint Stephen, a Holy Family above, and saints at the side, of which Cean Bermudez says that the Peter and Paul are by Zurbaran, but the rest by his followers, the Polancos. At first sight they might all be mistaken for the works of the former master.

In this parish we have the Puerta de Carmona.

The Monastery of Augustin Nuns of Saint Leander, which formerly contained forty-seven members, is at no great distance; and the institution, according to Morgado, dates so far back as the forty-seventh year after the conquest of Seville. It was founded, apparently, first at the gate of Cordova, and Alonzo the Eleventh gave donations to the establishment in 1347, and again transferred to it some property in houses in the year 1350, the same year in which he died. Don Pedro the Cruel moved these holy persons to the parish of Saint Marcos, having confiscated the houses of Teresa Yufre, wife of Albar Diaz de Mendoza, for having defamed him; but his successor Henry placed them in this parish, where they permanently remained. This convent church is more remarkable for its carving in wood than for paintings, the two altars of Saint John being the work of Montañes. In one of these the saint is represented in the desert, and, in the compartment above, in the act of baptizing Christ. Between these capital works is placed the head of the saint, in a platter, done with frightful veracity. These are flanked by a tier of angels and saints. On the opposite side Saint John the Evangelist is writing; above is the mother of Christ with her Child, and between these again is the Martyrdom of the Saint, in a brazen vase of burning oil. These are, like the others, surrounded by figures of minor dimensions, but all are beau-

tifully carved. The grand altar is profusely ornamented with wooden carvings, of a more modern date, and the entrance door to the church, which appears to be of black walnut, is remarkable for its beauty of execution. Considerable difficulty now exists in obtaining information respecting convents in Seville, or its antiquities, and we must look for them in books alone, which, although a laborious mode of gaining information, is less so than that of having to pump and question the ignorant blockheads who show you about, and are almost sure to mislead you. What Æneas Sylvius, who was afterwards Pope Pius the Second, says of Cardinal Julianus, is not foreign to the purpose; when asked by an idle and profligate fellow why, instead of studying the dead in books, he did not study the living world, he replied, " Because a good book is a living man, and a person like thyself a dead one."

Near at hand to this monastery is the Hospital del Cardenal, the porch of which is filled with armorial bearings and saints, on a gold ground, and in the Patio appears a Gothic Nativity, in one compartment of which Saint Michael is seen weighing souls in one scale of the balance, and striking down the Devil, who occupies the other. The Casa de Pilatos, so called from the palace modelled after that of Pontius Pilate, by Don Fadrique Henriquez de Ribera, Marquis de Tarifa, and which, with the other property of the family,

has merged into the possession of the Dukes of Medina Celi, their relations, is one of the most interesting edifices of Seville. Don Fadrique, in 1520, made a pilgrimage from Bournos to Jerusalem, in which he spent more than two years, and returned to Seville in 1522, having himself measured the distance which Christ travelled with the cross; and re-measured this out from his own house, reaching from thence to the Cruz del Campo. This "cruz" or cross was placed, in 1482, upon the aqueduct of Carmona, that pious passengers might rest and pray. The inscription which surrounds it is illegible, and its founder unknown. It seems to have been the intention of the Ribera family to make this palace a place worthy of notice, for an old family mansion which was in the parish of Santa Marina, now the church of Saint Louis, had fallen into ruin, and they removed here in the time of Don Pedro Henriquez, who was married to Doña Catalina de Ribera, and successively embellished it. Don Fadrique added the work which is shown as an imitation of the house of Pontius Pilate, and it is probable that all the arabesque part was executed for him by some Arab architects, children of those who had lingered in the town after the conquest. His successor, Erifan the First, Duke of Alcala, brought from Rome a number of statues and marble busts, with columns, which were presented to him by Pope Pius the Fifth. Another

Duke of Alcala, Don Fernando Henrique, added a library; the collection contained, amongst other works, the manuscripts of Morales, and he added to it the books of Don Lucian Negron, a learned canon of the town. These, however, and the medals which accompanied them, were taken to Madrid in 1712, by Don Manuel Marti. The front of this building is not peculiarly striking, were it not for the circumstance of a balcony advancing on one side, of the same form and dimensions as that shown at Jerusalem, from whence Pontius Pilate absolved himself from the blood of Christ. An inscription over the great entrance so describes it. The principal patio, which contains two good statues of Pallas, with the buckler and gorgon head, is about sixty feet square, to which may be added the width of the corridor, which is ten more. Marble pillars, but of singular architecture, surround the patio, and support the galleries above. A beautiful fountain plays in the middle, and some dolphins in stone, rising from the water, support a large cup, which pours down copious streams into the large vase below. Fixed all round in the walls are Italian busts, of the middle period of sculpture, but they have no great merit. The arches between the pillars are formed with stucco, and display beautiful arabesque designs; one side of the square, however, has fallen to decay, and, to the shame of the proprietor, has been replaced with common

flat stucco. Standing in the corridor to the right as you enter, and on opening two intervening doors, you perceive three arabesque arches, gradually diminishing, and terminating in a small chapel, in the centre of which rises a Granada marble pillar, of red and white colour, which is intended to represent that at which Christ was scourged. The rooms below are well proportioned, but somewhat low; they have ceilings profusely gilt in octagons, squares, and Arabic trellis-work. One of the handsomest of these opens to the large garden, through a corridor in which are fixed, amongst many busts and pedestals, a large figure of Ceres, and two mutilated statues of Pasquin and Manfrodius. The first of these, indeed, was never perfect; for the Roman statue on which the satirical couplets were placed, at Rome, is supposed to have been that of a mutilated gladiator. The latter statue is that of the husband of Lucrecia Gonzaga,—a woman who, sacrificed in marriage to a brutal husband at the age of fourteen, by her name alone saved his life, when condemned to death by the Duke of Ferrara. I observed in the chapel a picture of a Holy Family, which appeared to me to be by Perugino, or of his school. An Arabic room, with a fountain in the middle, should not be passed unnoticed. Its ceiling is in compartments, terminating in points, which are all gilt. In a room with an elegantly comparted ceiling, in squares,

are to be seen some window-shutters of the old alerce wood, which have unfortunately been painted green. Its length is 90 feet by 24 wide. Two beautiful Italian marble columns, of a single piece, and surmounted by Corinthian capitals, support the small gallery, leading to a lesser garden. The cost of these apartments may be imagined, when it is stated that a small room of twenty-five feet square, near to the one now mentioned, has a ceiling in compartments, the cost of whose gilding alone, in the present day, would not be less than four hundred pounds. With the large garden I was charmed; the air, as we entered, had just been freshened by a shower, and a silvery vapour was hanging on the trees within. The golden balls of orange fruit, mixed with the green foliage, the varied hues of shrubs and flowers, not yet fully decked in their May dress; the perfume of the roses, violets, heliotropes, pinks, as well as of many sweet-smelling shrubs,—the acacia, the myrtle, and the laurel,—all mingled together, presented a varied combination of colours and of scents, redolent indeed of spring and her luxuriant vegetation; so that when seated, more fully to contemplate and enjoy these bounties of nature, they almost made me feel again youthful. The beds of fruits and flowers mixed together, were confined by hedges of box, and the mystical alleys of red brick were shaded by the grateful green, so as to be almost hid. The garden had

the appearance of a thicket, and the trunks of the fruit trees, interweaved together, transmitted the light in varied rays, and gave the appearance of unconfined extent to their limited domain. The smaller garden has a large tank, which may serve as a cold bath, and supply water for warm ones to an adjoining room which is used for dressing. The staircase to the room above has a gilt ceiling, and the sides are covered with azulejos, surmounted by arabesque ornaments in plaster. On the landing-place, which opens on the upper corridor, is a sort of recess, and a slab imitating the hearth on which the soldiers of Pilate kindled a fire, when Peter denied Christ, and a small grating from whence the cock crowed, are also exhibited.

The parish church of Saint Stephen has been imagined by some to be of the Mozarabic construction. The convent of Santa Maria of Jesus was founded here in 1520; Don Alberto of Portugal, and Doña Felipa de Melo, his wife, gave the land; the family of Bucarelli and Federiqui of Florence were the patrons. It contained thirty-nine members. The convent of the nuns of Saint Leander once contained five pictures by Murillo; two were purchased by Mr. Wetherell of Seville, and sold lately in England; one passed into the hands of the Canon Sipero of Seville, and another into those of Bravo, a linen draper of the same place, and were both purchased by Baron Taylor; a fifth Mr. Williams obtained,

which is in my possession. The picture which Bravo had, represented Christ and Saint John standing together, and facing the spectator, with a landscape slightly sketched in the background. The colouring was pleasing and showy, but not very rich, and there was no subject or story in the composition. Nevertheless it pleased generally, and consequently acquired a certain fame. The two paintings of Mr. Wetherell consisted of St. John preaching in the Wilderness, and the Baptism in the Jordan; they were not, however, so well preserved as the former. That of the Canon Sipero was the weakest of these four, and its subject does not occur to my memory, but it was illustrative of some passage in the life of the saint. The fifth, which is in my possession, represents Saint Augustin washing the feet of Christ; it contains only two figures in the foreground, but a group of monks of the order appear in the distance; the whole is richly coloured, and equally forcible with the picture of Saint John de Dios in the Caridad; it is the finest Murillo in my collection.

The Convent of Saint Augustin was without the gate of Carmona, and was founded by Saint Ferdinand in 1249. It contained 100 members. The church had three naves. The great altar was the work of Pineda, and from hence were brought the two pictures by Murillo, now in the cathedral. In a chapel near where the music-desk stood, was a figure of Christ, found by a devout person in a

subterranean passage of the convent, in 1314. It had the left arm detached, which was lying upon the wound in the side; but the figure miraculously extended it, on his approach, to the position it afterwards held. The sacristy, and indeed the whole of this church, was very beautiful. Pineda was pupil of Luis Ortiz, and one of the principal founders of the Seville Academy, in 1660. He was considered the best sculptor for altar-pieces of his day. His principal works were in the chapel of Saint Antonio, in the cathedral, in this church of Saint Stephen, in that of the Caridad, and the ornaments in the Sagrario of the Carthuja. He also aided Valdes Leal in the preparations for the canonization of Saint Ferdinand in Seville.

On a small bridge over the Tagarete, and close to the Augustin Convent, was an image of the Virgin, called "de las Maderas," which was said to have been placed there by Alfonso the Learned, having the letters "NO-DO" affixed, which mean "he has not left me,"—No me ha dejado. It is said also, that on the renovation of the bridge, or "Alcantarilla," as it is called in Spanish, in the time of Henry the Fourth, this image was placed there; but not with the legend of "NO-DO," which belongs to the arms of Seville, though they figured also on those of a knight named Villafranca, who was a great favourite of Alfonso. We are not, however, to conclude that the inscription was coeval with the collocation of the Virgin, for the

armorial bearing of "NO-DO" means only the knot of union and fidelity, and the signification of the "NO-DO" on the image is different.

The Casa de Refugio de los Niños Torribios, in this neighbourhood, dates from the year 1722, and was founded by one Torribio de Velasco, from the Asturias, who used to live near to the Neveria of the Alameda. It was his custom to take the poor children whom he met to pray before the Virgin de Europa, and to give them small presents in order to excite their devotion, so that by degrees their obedience became so great, and their number increased so much, that as he taught them also to read and write, the schoolmasters of the town became jealous of and opposed him. The Dominican fathers, however, took his part, and assisted him with money, by which he was enabled to establish a school in the house which had formerly served for the Inquisition, and collected together 150 pupils. Philip the Fifth, on occasion of his visit to Seville, caused 2000 dollars to be advanced for the construction of a house; and this sum, added to other subscriptions, enabled the establishment to be conducted on a more extended scale. Torribio died in 1730, and was buried with much pomp in the church of Saint Paul. Another establishment of a similar kind is mentioned by Morgado as having existed in Seville in 1584, dedicated to the Niño Perdido, and Santa Ana, in which orphans or stray children were

clothed, fed, and instructed, until they were fit for some profession, or were claimed by their parents.

The monastery of Saint Benito Abad contained twenty-two members, of the affiliation of Saint Benito de Silos, being founded in 1249 by Saint Ferdinand, from monks who accompanied him to Seville: and the society lived in 1259 in some houses which Alfonso the Learned gave them, outside the gate of Carmona, as a priory, and afterwards as an abbey, of which Luis Mendez, Bishop of Sidonia, was the chief, the order having received the monastery of Silos. Ferdinand and Isabel allowed them the use of the water from the Caños de Carmona, and various other privileges. In the primitive church was the sepulchre of "Santa Ines la Sevillana," of whom the tradition is lost; the body of Saint Stephen, brought from Cardeña, was also reverenced there. The religion of Saint Benito was introduced into Spain in 535, and several convents were dedicated to it, one of the principal of which was that of Leon, in 554, where Saint Leander visited his sister Theodora, wife of Leovigildus king of Spain, who at that time held his court in Seville; and he founded a monastery in 556, under the title of Saint Michael, or according to some, of the Conception, in a place called Otero, commanding the city, where is now the hermitage, near the Cruz del Campo. Saints Leander and Isidorus, prelates of Seville, and Ful-

gentius, bishop of Ecija, inhabited this convent, which was also appropriated for the reception of females separated from the men, and where lived Saint Florentina as abbess. The monastery remained here until the Almobades Moors came, in 1010, who turned it into a mosque; but at their expulsion the order was removed to where that of Saint Acasius, now of Santa Teresa, stood, near to the Caños, and it passed under the title of Saint Domingo of Silos, until 1300, when, on account of the distance from the city, it was placed near to the small bridge, or "Alcantarilla de las Maderas;" here it remained till 1602, when, the situation being found unwholesome, the order occupied the houses of the Count of Mejorada, opposite the Terceros, for eight years, and in 1610 they were placed in the Calzada, where the institution now exists, near to the Cruz del Campo.

The convent of Saint Teresa was on the left as you proceed to the Cruz del Campo, from the last mentioned monastery; and contained eighteen nuns, of the order of our Lady of the Carmen. It had formerly been occupied by Augustin monks, in 1593, and they lived there for forty years, until they entered the city, occupying the college of Saint Acasius, in the parish of Saint Mary Magdalen. The order of Carmen bought this possession in 1641, with permission of the Archbishop, and by the aid of Francis Gomez, a knight of Santiago, who was its patron. The church was small,

and had only one nave: to its right passes the open stream of water which falls into the conduits, or "Arcos," of Carmona; and here formerly families used to unite and enjoy themselves on holidays. It has been already observed, that in 1300 this place was occupied by the monks of Saint Benito, of the order of Saint Domingo de Silos. The hermitage of our Lady "de la Soledad" is close to the Cruz del Campo, but Zuniga gives no account of its origin; the Abbot Gordillo, however, in his treatise on the foundation of the convent of Saint Benito, observes that in the year 556, in this same spot, called "el Otero," stood the convent dedicated to Saint Michael, with the title of the Conception, and occupied by the order of Saint Benito, being founded by Saint Leander, from whence issued abbots and monks suitable for prelates in other cities and provinces. When the Mussulmen arrived, they slew most of these holy men, whose martyrdom was celebrated, till the end of the seventeenth century, by processions, "novenarios," or nine days' prayers, and "Estaciones," or visits paid to churches to pray, from Trinity Sunday to the day of Saint Augustin; and the following churches were visited—that of Santiago, Saint Stephen, Saint Augustin, Saint Benito, the Trinity, and that of Santa Justa and Rufina, or the Capuchinos, where were placed some crosses, and the adjacent ground was called the Campo Santo. The Moors turned the convent into a

mosque, which existed in 1248, as is found from the Annals of Alfonso the Learned; immediately on the taking of Seville, prayers were offered there in order to purify it, from the 23d of November till the 22d of December of the year of the capture; and it was the chapel in which Ferdinand himself prayed, who, being acquainted with its history, restored it to the order of Saint Michael.

The "humilladero," or oratory, of the Cruz del Campo, forms a semi-circle, supported on the outside by four small pillars; and within, on a pedestal with jasper steps, stands a column surmounted by a cross, with the figure of our Saviour worked in white jasper. Below this oratory, and between each second pillar of the entrance, runs a stream of water proceeding to very near the Hermitage de la Soledad. This oratory is said to have been built by Don Fadrique Henriquez, Marquis of Tarifa, by papers found in his family; but this is erroneous, for Zuniga proves that it was the work of the Governor Diego de Merlo, in 1482, under Ferdinand and Isabel; who, causing the Caños de Carmona to be rebuilt at this spot, commemorated the circumstance by the erection of this oratory. Another motive is also alleged for its construction—namely, that the wood of the cross, which the Bishop Alfonso de Fonseca left to the cathedral in 1473, having arrived at Seville, the Archbishop Gonzalez de Mendoza, accompanied

by the chapter, went with it in procession, in 1482, to Saint Benito, and the relic was placed in this spot until the bishop came to receive it with due ceremony. Pope Urban the Eighth granted a jubilee in 1625 to this hermitage, (which was called "de la Calzada" and "del Campo" indifferently), at the instance of the Dukes of Alcala.

The "Caños de Carmona," or Aqueducts of Carmona, are principally the work of Ferdinand and Isabel, although small portions are found evidently of Roman construction. Rodrigo Caro inclines to think that the Carthaginian miners originally made them, from specimens he had seen in the Sierra Morena attributed to that people, and in which, at certain distances, openings existed along the arches as in these. Morgado and Espinosa attribute them to the Moors, who certainly built their conduits with the same peculiarity of construction. Zuniga observes that the conduit of water runs above the arches for the space of 500 yards, and that one Misero Cabizo obtained the life lease of the water in Alcala, on condition of repairing the walls and gates of Seville at the conquest, and supplying the Alcazar and Huerta del Rey with water. Alfonso the Learned, in 1292, transferred the right to the municipality of the city. From the circumstance of the stone now in the Carthuja of Seville having been found near to the water spring of Alcala, a short way out of the town towards Carmona, it is not impossible that Herme-

negildus, who was persecuted by his father, had first used these sources of water for the supply of the town, the communication to the river having been stopped by Leovigildus.

The parish of Saint Stephen contains 144 houses.

SAINT VINCENT.

This is now the fashionable quarter of Seville. The parish church of Saint Vincent the Martyr dates from the time of the Moors, having been formerly a mosque of great consideration, and indeed some say a Gothic cathedral before Saint Isidorus flourished, who, when he felt death approaching, caused himself to be carried into this church, where he expired. Here many of the principal Spanish families had burial places, such as the Alfaros and Bravos de Laguna, the Ponces de Leon, the Vargas, and Santillanes. In the hollow of an altar once lay the body of Adeodatus, an Armenian bishop, who died in Seville in 643. It is said to have remained uncorrupted for many years.

In the former convent of the Merced in this parish, it is proposed to form a museum for the general collection of pictures taken from the different convents, and singularly enough, scarce a single Cano exists among the whole, although eight by that master were in the refectory of the Carthusian Convent; of these some have passed to Marshal Soult,

others to Mr. Williams (who has ceded two to me), and Baron Taylor purchased one, while another is in the hands of a picture dealer at Cadiz. The strength of the gallery, therefore, will consist in Herreras, Murillos, and Zurbarans, with their school, aided by some of the old Spanish masters. The principal court-yard of the Merced is decorated with forty-eight marble columns; the staircase leading to the museum is very fine, spreading half-way into two branches, by which the landing place is gained. The room destined for the works of Murillo is at the top of one of these branches, and in size about a hundred feet square, by twenty-five high; the others are of similar length, but narrow, low, and bearing a disproportionate appearance. A garden of an acre (no contemptible size when situated in the middle of a town) embellishes the building, and without the corridors of the patio, which are beautifully ornamented with blue tiles, is also a space allotted for flowers. This establishment is on an imposing scale; but who can predict the probable term of its completion, and who is certain that amidst the confusion of administrations in Spain, the pictures that are intended to furnish it will ever reach their destination? Any political change would expose the whole, perhaps, to the foreign market; the museum would remain as a mockery to the city, and the pockets of a few obscure jobbers alone would be partially lined. Whilst in the churches, paintings are se-

cure in Spain, but remove them from such sanctuaries, and they are instantly in danger.

In the church of the Carmen, the visitor should observe the Crucifixion of Christ, by Luisa Roldan: our Saviour appears nailed to the cross, with the thieves on either side. The anatomical merit of this work is greater, perhaps, than that of the expression of the faces; the work is however a fine one; there are figures of Joseph and the Virgin below, well placed and well designed; the whole of the composition being the full size of life. The bust and breast of Christ are boldly and successfully sculptured. The entrance doors of this church are a fine specimen of carved wood, not in figures, but irregular diagrams and angular compartments, which however join well together, and are not unpleasing to the eye. In the convent of Saint Antonio is a beautiful staircase of red jasper marble, and the pillars of the entrance court are tastefully arranged, the roof being supported by an alternate disposition of four and two columns close together, supporting the same arch. The church of the Carmen was built by Don Pedro in the year 1358; it was called by its present name from a stone figure of the Virgin having been found in the foundations, dressed after the fashion of the Carmelites. The convent contained eighty-five monks. The convent of Saint Antonio was for the reception of nuns penitent, of the Franciscan order. An anecdote is related of the

parish church of Saint Vincent Martyr, mentioned at the commencement of this chapter; that Gunderic, the king of the Vandals, having entered Seville in the year 420, and proceeded to plunder this church, then a place of Christian worship, on his leaving it, the devil slew him in the threshold, by order of the Almighty. It gained the name of Saint Vincent from having been the palace of this saint, who was put to death at Saragoza in 1305.

In former times, as at present, the Calle San Vicente was the most distinguished street in Seville, since at the conquest Saint Ferdinand resided there, and at that time it contained the ancient custom-house, long afterwards remarkable for its little turrets; the residence, too, of the masters of Santiago was at the extreme end of the street. A fountain in the Plaza de San Vicente is supplied by that of the Arzobispo; to which you descend by steps. Formerly a theatre stood in this parish, in the house of the Conde de Niebla; afterwards it was moved to the garden of the college of Saint Hermenegildus; and Caro mentions that in the years 1620—1640 the following places for public theatrical exhibitions existed in Seville;—one in the Monteria of the Alcazar, a second in San Pedro (where formerly were confined women of bad character), a third near to the residence of the Counts de Gelves, where at present stands the convent of the Venerabiles, and which was called the "Corral de Doña Elvira;" and a fourth

in the garden of the Alcoba, which looks towards the Puerta de Xeres. The town is now reduced to one theatre only; so that, although it supports also an Italian Opera, we may fairly judge that at the period mentioned it must have been much more densely peopled or more wealthy than at present.

The great convent of the Merced, now destined for a museum, was founded by Saint Ferdinand in 1249; in 1500 the family of Suarez de Castilla, from whom the Condes de la Torre are descended by the marriage of Pedro Suarez and Leonor Carrillo, obtained a chapel there. In former years many fine pictures are said to have adorned this convent; what it latterly possessed of Murillo and Zurbaran have all been taken to Paris. It contained ninety-eight monks. The convent of Dominican nuns, called "Santa Maria la Real," was founded, or at least caused to be founded, by a poor woman, called from her extreme wretchedness, "Maria la Pobre," who, influencing others who possessed more means and equal zeal, they united, and solicited Maria, daughter of the King Don Pedro, that she would bring some nuns from a convent of the same name in Toledo, and institute this present one in Seville. In 1410, the Archbishop Alonzo de Exea issued an order to that effect, the application having been backed by Queen Catharine, mother and guardian of John the Second, and the nunnery was founded in the

street called Zapateria Vieja, at the same spot where Maria la Pobre used to live. Both Queen Catharine and Ferdinand, afterwards king of Arragon, who was joint guardian of John the Second, contributed to the foundation of the monastery, and thence it took the name of "Real" or Royal; Diego Deza, Archbishop of Seville, was also a great benefactor to the establishment. In the Calle del Naranjuelo, which reaches to that of Saint Lawrence, and at its entrance from the Plazuela de San Vicente, stood the convent of Capuchin sisters of Santa Rosalia. It consisted of thirty-four members, and was founded in 1701 by the Archbishop of Seville, Don Jayme Palafox, and Cardena, who brought his sister Josefa Manuela from Saragoza to superintend it. He died, however, within eleven months of its commencement, when the foundations were only just laid; it was therefore afterwards carried on by charitable subscription, not being finished till the year 1724, when the abbess died. The nuns of the order of Saint Augustin were twenty-two in number in this parish, and lived in the convent called "Dulcisimo Nombre de Jesus," which was founded in 1540, ostensibly for the purpose of confining dissolute women, a Bull being granted to that effect by the Pope at the instance of Philip the Second and Doña Juana de Aragon, Duchess of Medina Sidonia; the establishment was not however settled in its present position until 1551: it was under

the jurisdiction of the chapter of the cathedral, and stood in the Calle de los Caños. It did not serve for the order of Augustin nuns until the year 1551. The convent of the Assumption stood partly in the Calle de las Armas, and partly in the Calle ancha de San Vicente; it held fifty-four women called Mercenarias, and was founded in 1568, by three religiously disposed ladies, Doña Maria Zapata, Doña Beatriz de las Roelas, and Doña Francisca Martel. Of these Maria Zapata was the most illustrious, being wife of Don Luis Manrique, from whom the present Marquisses of Motilla are descended.

Outside the "Puerta Real" is the college of Saint Laureanus Martyr, which held a community of fourteen monks. It was founded in 1601 by a venerable friar, Francis Veamonte, who was empowered by the See of Rome to expend his hereditary possessions in this establishment. This is mentioned in the Life of St. Laureanus, written by Tello, and printed at Rome in 1772. The order of the Descalzos de la Merced took its origin in this convent, from whence it afterwards moved to that of Saint Joseph. The site of this college is on an eminence close to the gate; the church which served at the commencement of its foundation was that of the "Brotherhood of the Holy Interment of Christ," a community which sprung up in Seville in 1587, under the guidance of a devout Italian, Thomas Pissaro, a potter by

trade, who prevailed on the members of the worship of our Lady de Villaviciosa, (who had come from the street of the Colcheros to the oratory of Colon, contiguous to the gate just mentioned,) to change the name of their community to that of the Holy Interment, which they at first consented to do; but subsequently, in the year 1604, they used both names of worship. This body was principally Italian. On another eminence near, and without the walls, was the college of Ferdinand Columbus, son of the great navigator, where, in 1535, he caused to be painted the figure of St. Ferdinand, the conqueror of the city, mounted on horseback, with a sword in his hand, and the following inscription:—

> "Ferrea Fernandus perfregit claustra Sibillæ,
> Fernandi et nomen splendet ut astra poli."

Ferdinand Columbus had travelled far and wide; he had visited Asia and Africa, and after collecting 20,000 volumes, desired to found a college and school of mathematics on this spot. But let no one count upon the gratitude of posterity: although at his death he bequeathed his library to the cathedral, part of it was dispersed during the process of a law-suit between his heirs and the chapter, and the chart of the famous navigator, which probably belonged to it, was offered for sale here, a few years ago, in an obscure book shop; whither it has gone no one knows,

and I regret, whenever I recal the circumstance, not having been on the spot to secure it. Ferdinand Columbus himself died in 1539, before he was able to complete what he purposed, and the college of Saint Elmo took place of the one he had intended to found. His oratory, which remained, served for the use, as has been already mentioned, of the devout body who worshipped our lady "de la Villaviciosa," and the "Holy Interment of our Saviour."

This parish contains 690 houses.

CHAPTER XII.

GATES OF SEVILLE.

THE gates of Seville are twelve in number.—We may take them in alphabetical order, observing that six look to the river, and an equal number to the land side. The gate of the "Arenal" is towards the west, and is in the parish of the Sagrario, or Santa Maria la Mayor. It takes its name from the plain of sand contiguous, called in Spanish Arena. The quarter it occupies is full of tunnellers, who make casks for wine, vinegar, and oil; and the name of the quarter is the "Carreteria:" formerly it was the resort of foreigners who visited the town, being full of shops and taverns. Between this gate and that of Triana is the "Baratillo," a place for the sale of old clothes, and there was once a Capilla del Baratillo, from whence processions issued in the evening and sung the "Rosario," and which was maintained by public subscriptions of the neighbours.

The gate of "Carmona" leads to the convent of St. Augustin, and to the Caños or aqueducts of Carmona. It was called of Carmona, from its opening the way to the town of Carmona. It is in the parish of Saint Stephen.

The gate of the "Carne" is so called in modern

times from its proximity to the slaughter-houses of the city. Its ancient Arabic name was "Bab Ahoar," and it belonged to the Jewish quarter, although some give the same name to a bye-gate of the Alcazar, from whence the kings used to gain the country when they went on hunting expeditions, and which is between the present gate of the Carne and Xerez. The gate I am now speaking of was repaired in 1572, and, during the time of the Moors, had a brass pipe on the top morticed in the wall, through which water was transmitted, a principle in hydrostatics entirely neglected by the succeeding Christians. It belongs to the parish of Santa Maria la Mayor, and through it is the readiest road for visiting the parish of Saint Bernard and the cannon foundry. It is to the south side of the city.

The gate of "Cordova" is in the parish of Saint Julian; Saint Hermenegildus suffered martyrdom in its tower. It is called of Cordova, from having had quartered near it a Cordovese body of troops, at the time of the division of Seville under Alfonso the Learned. Pereza mentions that the rope which tied the saint for decapitation, was shown in the prison which he had inhabited. Near at hand to this gate is the Torre Blanca, or White Tower, which gives the name to a street in front.

The gate of Saint John looks northwards to the river. It was called "Bab Oragel" by the

Moors, which, Pereza says, means in Arabic the Gate of Lodgers or Guests; others suppose that it takes the name from a Moorish prince called Acab, son of Ragel, who put to death at Seville more than 200 Moors of Toledo and Cordova. This gate had a tower with four windows, and in the centre an inscription on stone, in Arabic characters, which the author of this account has thus found translated in Spanish:—"En el nombre de Dios poderoso de piedad. Alabanza de Dios sobre Mahomad, que la fé fuente de benedicion, y que predicó en ella sobre vos, Dios la luz de Mahomad, que es Dios el mayor Dios, y Dios es luz de los cielos, y de la tierra, como su luz, y todos quantos Angeles en el cielo, y ficles. Quien se ampara con estas palabras le perdona Dios sus pecados. Del siervo de Dios Mahomate hijo de Malique el Levantisco. Año de mil y cinco." On the side of the river this tower has a pass, by which you descend both on the right hand and the left, and it was here that the ships formerly discharged their cargoes in Seville. Zuniga has mistaken the gate of the Varqueta or Almenella for this of Saint John, to which he applies the name of "Bab Ragel."

The gate of Macarena is in the parish of Saint Gil, and is said to have derived its name from a Moorish girl, daughter of the king of Seville, who was mistress of a tower at a little distance, to which the hospital of Saint Lazarus adjoins; and

the gardens, which were at about half a league's distance, are said to have belonged to this princess. There are still many orchards and flower gardens in this vicinity. Formerly this gate was a fortress, and on the face of the principal arch was this inscription:—

> "Estremo seras de mundo,
> Sevilla, pues en ti, vemos
> Juntarse, los dos estremos."

On passing this arch you entered upon a square, in which stood two more arches on either side, each of which gave an opening to the country, and between them a high and strong door, within which stood another small square, and a gate which gave entrance to the town. The kings, when they passed, left the keys at these two last named gates.

The gate of Osario looks to the east and land side of Seville. It was called "Bab Alfar" by the Moors, and so indeed Alfonso the Learned calls it (in 1523), when he gave it to the Huelgas de Burgos, at the division of Seville; it was afterwards named Osario, being the spot where the Moors buried their dead. An Arabic inscription is said to have existed over the door, with the words—"This is the city of confusion and bad government;" placed there by a Moor, who, without more right than his own proper will, used to take a piece of money for each body that passed. This gate has the peculiarity of standing partly

in the parish of Saint Roman, and partly in that of Saint Roque, the interior being in the former, the exterior in the latter. In front is the field named after Santa Justa and Santa Rufina, from their martyrdom there.

The gate Real, or "of Gales," faces to the west, and looks on the river. It is in the parish of Saint Vincent, and probably took its name from the procession entering Seville in 1248, when the town surrendered to Ferdinand. Philip the Second, when he visited the town in 1570, entered it through this gate; on which ceremony Juan de Malara wrote a book in 1649. On occasion of the plague, bodies were buried outside this gate; the place was marked with a cross, and a yearly procession of the parish attended to supplicate for the souls of those interred there. The space between this gate and that of Saint John is called the Quarter of the "Humeros," or Tunnels, and was once the dock-yard of the Moors, and afterwards inhabited by the fishermen of the river. A Hermitage of Our Lady of the Rosary, attached to the convent of Saint Laureanus, existed on this ground.

The gate of Triana looks to the west, and towards the river. It was called formerly the Trina Gate, and had a causeway to the bridge which crosses the Guadalquivir, and conducts to the quarter of Triana. It was called Trina, from formerly having had three arches, and Alfonso the

Learned so names it in the book of privileges given to the convent of Saint Paul, which stands near at hand, and is built on the site of the palace where Saint Hermenegildus was born. In 1500 it was the property of Alonzo Carillo. The present convent was moved here from the site where it first stood, at a short distance, in 1588, this situation being deemed preferable. A part of the palace of Saint Hermenegildus was in the Pajeria, where the ancient gate of Triana stood, and was called the house of "Liones," from two crowned figures in stone of these animals; these being the ancient Gothic imperial arms. It stands in the parish of St. Mary Magdalen. Between the gate of Triana and the Real, a barrack was built for the royal body guard of Spain, in 1729, on occasion of a visit of the princes. A government saw-yard was also established there at the same period.

The gate of the Sol is so called from its facing due east, receiving the most direct rays of the rising luminary. The present is not however the ancient gate; the latter was crowned with a large tower, by which access was gained to the city, and on entering it was necessary to turn to the right, passing through a passage joined to the wall, which is observed from the exterior; a contrivance which formed a key of safety, and was much praised by architects: from this entrance-arch opening was given to another fortification, which followed the line of the ditch. The modern

gate is practicable and convenient for carriages. The fountain of the archbishop stands fronting the gate, which served the Moors, and afterwards the Christians, for watering the adjacent gardens, and for the supply of the city.

The gate of the Varqueta is to the north, and looks on the river. The walls of the town are here turretted. It was called also of the Almenilla, from an adjacent tower; the term of Varqueta, or Barqueta, for the Spaniards use the B and V indifferently, signifies "little boat," and may have been applied to this gate from a contiguous ferry. After the inundation of 1626, it was considerably strengthened, in order to resist any future overflow of the river. The Moorish palace of King Jacob, son of Ragel, who is supposed to have built the gate of Saint John, was close to this spot; upon which Saint Ferdinand afterwards founded the Royal Monastery of Saint Clemente. This Moor is also memorable for having, in 1167, built aqueducts at a great expense, from Alcala de Guadaira to Seville. On the side of the river opposite to the ferry, there are subterranean passages, supposed to communicate with the Carthuja; whether these were the work of the Moors, who had a passage to the ancient cellars, or "Cuevas," as they were called, when the Carthusians first settled there, is in uncertainty, for they have never been explored of late years; but we are authorized, perhaps, in supposing such

to have been the case; and as the Arabs used these places for the deposit of grain, as well as of arms and mercantile stores, it is to be presumed that this is only part of a long communication between Seville and the exterior country, through which supplies were brought in case of need, and which were used also as hiding-places in war.

The gate of Xeres is so called from its communicating to the road which leads to the town of Xeres de la Fronteira. On an arch of it are inscribed the following verses:—

" Hercules me edificó,
Julio Cæsar me cercó,
De muras y torres altas
Y el Rey Santo me ganó,
Con Garci Perez de Vargas."

Another line seems wanting here after the third:—

" Un Rey Godo me perdió."

In ancient times this gate belonged to the Alcazar, being within the space from thence to the Tower del Oro, and the bye-gate of the Aceite. The distance between the gate of Xeres and that of Carmona is occupied with the gardens of the Alcazar, having a bye-gate for the royal use, which was opened after rebuilding the Alcazar, by the Moors, and called " Bab Ahoar." A number of straggling dirty houses were removed from the front of this wall in 1742, by Diego Perez de Baños, a commissioner of public repairs. There

was once a mill on the contiguous stream of Tagarete, but it has now disappeared, and the stream is almost stagnant. The once wealthy convent of Saint James, or "Diego," which has been transformed to a tannery, and is near to this gate, arose from the foundation, by the chapter of the city, in 1583, of "Descalzos" of Saint Francis, of the province of Saint Joseph, who settled first in the plot of land called "Cantalobos," belonging to Gasper Brum, and afterwards in the hospital of Saint Gil, near to the gate of Macarena. A part of them separated from the rest, dedicated peculiarly to Saint James, were placed here by their patron, the municipality of Seville, who built their convent. The prison, the cloisters, and church, are still visible. In 1784 this building was given to Mr. Wetherell by Charles the Third, to found therein a tannery and manufacture for leather; but it was afterwards purchased by that gentleman in 1817, some dispute having arisen respecting the title-deeds, and he continued there until his death, about twelve years since. Under his direction it became a tan-yard of immense importance, 800 hides being weekly prepared there. The wages of a tanner have now fallen from ten to eight reals daily, being somewhat more than eighteen pence. The orange garden adjoining did not at first belong to the manufactory, but was added at a subsequent period. Were the government to remain steady, and pro-

tection to be afforded to commerce, this branch of trade, with the modern improvements introduced into it, would be a very lucrative one in Spain; at present it is conducted in the old manner, without any advantage from later experience, and even thus it is considered a profitable business, when carefully managed. But the government has always paralyzed the energies of this nation, and a large contract with the court of Madrid was the principal cause of injury which affected the late proprietor of this establishment. The whole has now passed into the hands of the widow Aechea.

CHAPTER XIII.

GENERAL REMARKS ON SEVILLE.

To enjoy the romance of Seville, it must be visited by night. A walk through the streets, when the burning sun has set, and the moon risen, presents a scene of luxurious novelty, peculiar to this extraordinary city. Then the guitar sends forth its tender and tremulous notes, and the fragrance of the rose and jessamine are on the gale. Through the green grated iron doors of the houses, all the varied lights of the courts are seen, and each is filled with a diversified group. The sky above appears clear as in broad day, while numberless convent towers cut upon its pale blue surface, and in the tortuous streets the long dark shadows of a passenger, or an immoveable lover waiting for the object of his passion, are cast on the white walls of the irregular habitations. Here an abutment throws a line of shade on a building, there a tower darkens all below, while the broad flash of light glares upon half a street. In the deep stillness of all around, the mind enters within itself, no longer disturbed by the business of the day; it has leisure for reflection, and the venerable antiquities around recalling the many years that have passed over them, the imagination depicts

another and an earlier age, when the treasures of America floated to these shores, and the Spanish name caused terror to all Europe. In a still more extended range, it may figure to itself the iron visages of the Goths, and the turbaned Arabs, amongst whom a glance from the jet black eye of beauty to a lover, was a fatal luxury, often purchased by his blood. Boiling and impetuous, but kind and docile, the veins of the Andalusians are still filled with the life drops of their African ancestors; wild and untamed, their every movement betrays the freedom of the roving camp, when amidst the fire of battle, or the whirlwind of the desert, all are equal, and rage and sympathy alone have place in the heart, where existence is too uncertain to tutor conduct to prudence, and pleasure too rare to be resisted, or accepted without greediness and passion. Clanship still exists in Spain; a point of honour in the great is to support the weak, even in conduct contrary to law; while an intrusive swain, prowling for conquests, is chased by the whole neighbourhood from the quarter to which he is unknown, as the birds unite to drive away the stranger from their flocks.

The houses of this town are perhaps the most picturesque in the world. You enter them from a porch, or "zaguan," to a court, round which are marble columns, and these are found not only in the principal but even in ordinary habitations.

The arches between the columns support galleries or rooms above. It is usual to inhabit the ground-floor in summer time, and the upper story in winter: in the former season a canvas veil is placed over the whole court during the heat of the day, and removed at night, when the family collect together to receive friends under the galleries or in the courts, whilst flowers are placed round a fountain which generally plays in the centre, the courts being often paved with marble. The lamps which hang around the walls in symmetrical arrangement, the bubbling of the water, the fragrance of the flowers, the mystical green branches which spring up in every direction from large earthen pots, give an appearance of romance, which, added to the broken lights, the irregular architecture of the buildings, and the white Ionic columns of marble, present in every house a varying subject for the draftsman or painter. To the sides of the walls are attached mirrors, which reflect all around, and pictures, amongst which were once found works of art that would delight the connoisseur. Now, indeed, from the all-invading gold of foreigners, and the want of taste of the natives, the places of the best have been supplied by coloured lithographs of the French and English schools. It has been calculated that 80,000 marble columns exist in Seville, but there assuredly must be a much larger number, for many are buried in the walls, others covered with

plaister, and on an average every house possesses six.

The private cabinets of paintings have almost all disappeared. The Canon Sipero has a fine Crucifixion, by Cano. Mr. Williams has two pictures by the same master, a Holy Family, and a repetition, borrowed, but varied, from the Flemish Rubens. In the house of the late prebendary Pereira, are a Saint Francis, with the Stigmata, of the early time of Murillo; and the first picture of the master, rude, but not without grace, representing the Virgin and St. Francis inviting a monk of that order to embrace the doctrine of St. Thomas; it came from the Regina Angelorum convent. The collection of Don Joaquim Cortes has disappeared. The Canon Maestre has the two finest Murillos now in private hands; the one represents Saint Francis kneeling, with extended arms, his face directed towards Heaven in the attitude of prayer, amidst a landscape, with a lay-brother reading in the second term. This painting is vigorous, and approaches to hardness, but is in imitation of Guido, or from his conception: the second borders equally on the style of the same painter, and represents Saint Catharine, a half figure, with a sword in one hand and a palm branch in the other; but this is of Guido's softest and richest manner. In the Saint Francis, Murillo has borrowed the ideal sentiment of the Italian, and coloured it in his own way; while in

the Saint Catharine he has adopted both the sentiment and the colour. In the house of the Count of Mejorada are three pictures by Murillo, worthy of attention: a small Virgin and Child, on wood; Saint Antonio kneeling and receiving Jesus in his arms; and Our Saviour Crucified. The first and third of these are the best. The Nativity of Velasquez, and the Virgin "de la Faga," by Murillo, belonging once to Count Aguila, are now in the gallery of the Louvre; they were sold, as report goes, for 30,000 dollars. In what has yet been said, remarkable pictures only have been noticed; for Bravo, Señor Cortino, and others, have all something; indeed, a Christ with the Sheep, by Cano, in the possession of the latter gentleman, is a very pleasing picture. The visitor, however, will be overwhelmed with Velasquez and Murillo, by all who have pictures, with the exception of Mr. Williams. The worthy owners believe what they hope; they buy an old painted cloth, clean it, and dub it what they please. Many good painters lived at the time of these two great men, so that their repetitions are not easily distinguished from originals by those unaccustomed to the Sevillan school, and who judge only from colour. It is from drawing, and drawing alone, we must hope to fix the identity of Murillo.

Nothing has yet been said of the principal feast-days kept at Seville. They are, the Thursday and Friday of the Holy Week, the "Corpus Christi,"

the "Purisima Concepcion de Nuestra Señora, Patrona de España y las Indias," and the Nativity of our Saviour. The Thursday of the Holy Week is Easter Thursday; on which, at one hour after midday, it was that our Saviour took his disciples to Mount Olivet, and having blessed them, ascended to heaven in the same form he had assumed on earth; and Cornelius Alapide and Suarecius assert that he folded his hands in his ascent in the form of a cross. Amongst the pious this is the most holy of all festivals, and it was instituted, as St. Augustin says, by the Apostles, in token of the consummation of the glorious resurrection, after the Saviour had given his disciples injunctions not to leave Jerusalem until the Holy Spirit should descend upon them, and had constituted Saint Peter the head of the Church. He arose to heaven, as Saint Geronimus says, leaving the stones printed with the marks of his feet. The festivity of the Corpus Christi, or most Holy Sacrament, is not of very early date, having been first celebrated by Robert, Bishop of Liege, in 1246. It is related that Saint Juliana saw in her prayers a beautiful full moon, but rather rugged in its circumference; she was for a long time ignorant of the meaning of the apparition, till at length the voice of God spoke to her inwardly, and said, "This moon is the symbol of my Church, to which something is yet wanting, which should be celebrated by all the faithful." Her confessor being

consulted, declared that the ceremony wanting was that of the body of Christ, or Holy Sacrament. Saint Thomas Aquinas composed the ritual of prayers for this festival. The processions were directed in their present order by Pope Urban the Fourth. The "Custodia," or "Ciborium," which is carried in the procession, contains the consecrated bread. The ceremony of the Conception of the Virgin arose from the vow of Saint Anselmus, bishop of Cantuaria, who being overtaken at sea by a violent storm, on his return from England, raised his eyes to heaven and saw Saint Nicolas, who promised him safety if he vowed to observe this festivity. This he engaged to do; whereupon the storm instantly ceased. Hence was also the first commencement of the western Church, in 1109. The ceremony of the Nativity rises to the earliest periods of the Christian festivals, for Saint Geronimus speaks of it, writing to Marcela. Pope Julius fixed it on the 25th of December. Three masses are said on this day, for the following reasons:—first, because our Saviour comes from the Holy Father, and is eternal; secondly, in respect of his mortal nature, as son of the temporal mother; and the third, in celebration of his spiritual nature.

The Feast of Saint Ferdinand is on the 30th of May, the day of his death, and is celebrated all over Spain. Those of the Nativity of Saint John the Baptist, of Saint Peter, and Saint Paul, are

more peculiarly observed in Seville than in other parts. Another procession peculiar to the town is that of the brotherhood of the Santo Intierro, or Holy Burial of Christ, which takes place once in fifteen years, on occasion of St. Ferdinand having found an effigy of our Saviour between two walls of a house in the street of the "Humeros," on the site of which a chapel was built, called of Mount Calvary, near to the Puerta Real, and in which afterwards, together with part of the palace of Colon, or the College of Saint Laureanus, was founded the royal and military order of our Lady "de la Merced." From the period of its first institution to the present time, the Catholic kings of Spain have been grand brothers of this order. In the procession appear the archangels and angels Gabriel, Michael, Rafael, Uriel the guardian angel, Salathiel, Barachiel, Zachiel. Then the several Christian sibyls—the Persian, the Lybian, the Samian, the Cuman, the Hellespontan, the Phrygian, and the Tiburnan. In former times, before the dissolution of the convents, the religious ceremonies and processions in Seville used to be very splendid; for all the members attended, bearing with them the images of their churches, and, at the proper seasons, with crucifixes and crowns of flowers, which, scattered about the long files of blue, white, grey, and black friars, and mixed with gold and silver vessels, long wax torches, and carved and painted figures

from the churches, gave an impression of gaiety to the scene, mixed with solemnity. The banners of the different brotherhoods floated in the air, with silken scarfs of every colour, the latter of which recalled the memory of those times in which each monk was a warrior, and the sword clove to the bishop equally with the crosier. Now, indeed, all this has disappeared, and the ceremonies of the present year have been interesting only to the devout: the change has been advantageous to the nation, for the former holydays were too numerous; they impeded business, encouraged idleness, and afforded frequent opportunities for intrigue and disturbance; fortunate, indeed, was the day that passed over without an evening of bloodshed. The romance, however, of the exhibitions has in a great degree been destroyed; what was more delightful than to turn from all the splendour of the processions, and see the piercing eye and the taper foot of a graceful figure peeping from beneath the long black veil and silken petticoat, in an innumerable crowd commingled in variegated dresses of every hue,—the streets being then filled in a ten-fold degree with elegance and beauty?

The arts and manufactures are in their infancy in this country: they have not yet adopted water or steam to abbreviate manual operations. Stone is cut by the fatiguing means of an iron saw. The texture of mats is formed after the fashion of

the Arabs, and the streets are often impeded by twisters of cord, which is run upon a little wheel for a hundred yards. Whatever is new, or brought from foreign countries, experiences opposition to its introduction, less indeed now than formerly, but quite enough still to disgust those desirous of forwarding and ameliorating the state of social welfare amongst the Spaniards. Should a barometer be injured, neither Cadiz nor Seville affords an artisan to mend it. As we found once, amongst the class of English rustics, a French dish was considered disgusting, and the French address affected, so in Spain, where the same illiberality exists, roast-beef passes as raw meat, and fit only for hounds, or to be cooked over again; and the reserve of an Englishman is counted as brutality and stupidity. The Spaniards did not improve on the inventions of the Arabs: even the mode of raising and distributing water, from the principle of its uniform level, which the latter understood and availed themselves of, was neglected by the former: indeed, in one of the gates of Seville there was a conduit, probably Arab, which mounted above the top, and descended to the other side; while the aqueducts between Cordova and Seville have stone lodges, into which the water rises and descends; yet no attempts were made to irrigate the land, nor was any outlay of money or labour encouraged for such useful purposes, by their successors. Were it possible to irrigate the

land, two crops of corn might be procured yearly, but owing to the heat of the weather, it hardens so much that the farmer is obliged to wait until rain comes, in order to use the plough.

The population of Seville in the year 1823 amounted to 81,875 souls: of these 43,007 were single persons, the males being less in number than the females by about 500: of married couples there were 30,389, and of widowers and widows 8479, the latter bearing to the former an excess of 4859. The number of religious persons of both sexes was about 2000, and there were 387 public beggars. After this period (which was that of the Constitution) the population increased greatly, when the friars came back under Ferdinand: and we may at present presume that between the inhabitants of the town and suburbs, and the strangers resident in Seville, the population may reach 100,000 in number. Indeed, many are now migrating hither from Cadiz, as the colonial commerce is entirely destroyed in the latter place, and it is found more easy to smuggle goods into this town than the other. Owing to a bad government, and excessive duties, scarcely any trade is carried on in Spain, except as a contraband one. Fair and unfortunate country, the curse of fallen opulence weighs it down,—who can tell when to rise again?

It is the present intention of the government to collect all the pictures for a museum, and the

books of convents for a public library, sorting the latter, and keeping a copy of each work, while the duplicates are to be sold by public auction. This presents a fine field for bibliomaniacs to luxuriate in, and the trouble of a voyage from England or France would be amply repaid, were it possible to count with certainty on such an intention: but the money paid by students, which was to have defrayed the expenses of the library-shelves, has all been seized by the government to defray the extraordinary expenses of the war, and it is not impossible that we may see both pictures and books hidden away in obscurity, or pilfered and dispersed clandestinely.

Seville contains forty convents for men, and twenty-nine for women, besides four "Beaterios," which are public charities, a species of foundling-hospitals, for the education of children who are poor and friendless. The buildings exist, indeed, but most of the communities of these places have been dispersed. It is impossible to stray amongst these abandoned cloisters, without feeling regret at their desolation; to see thistles and weeds grow between the joints of a pavement which was once neat and polished, and the wild fig-tree forcing its insidious roots into architraves and mouldings, formerly brilliant in beauty, and inviting to the pencil of the painter, the mind of the poet, and the fervour of the devotee. In neglected aisles, an occasional statue dark with age, and

once sanctified by daily prayer, is seen, whose calling and influence are past; a tomb is robbed of its tenant, and the glory transferred to it by the recollection of his life spent in devotion or in arms, exists no more. The dark ages would indeed have been altogether obscure, had not religion preserved what was denied to the arts, handing us down the infant conceptions of the uncultivated mind, and the deeds of those for whom there were no chroniclers nor historians. We regard, indeed, such samples with a degree of tenderness, not granted in general to contemporary exertions of genius, like parents who watch the infantine movements of a child, the first dawnings of his tender mind, and the simplicity of speech and action which delight then, but would be unbecoming in those of more advanced years. We judge them not as they are, but as what they promise to be, and look forward in the hope and expectation of their arrival at future excellence.

Of ancient Arab libraries in Seville we find scarcely more than one tradition, in relation to the study of Miriam, which has been noticed at the commencement of the present work. According to the author of an article in the *Edinburgh Review*, on the Life of Ferdinand and Isabel, by Mr. Prescott, the account of Casiri, in his Bibliotheca Escurialensis, of the existence of seventy Arab libraries during the occupation of the country by the Arabs, is a mistake, that writer having

mistaken the list of books read by the author for that of libraries. Thus this piece of information, although copied by others and myself, leaves their number as obscure as before Casiri wrote. As, however, Jews mixed with Arabs, Persians, and Africans, as well as Christians, composed the population of towns subject to the Mahommedan domination in Spain, more collections of books were naturally made in this country than in the East, where the people were always migratory, and did not come so much into contact with Europeans. It is matter of doubt whether the production to-day of the Arab manuscripts in the Escurial, would afford the information which has been anticipated from them. It was then and is now customary for every Mahommedan prince to have an historiographer, who exaggerated the actions of his reign, being salaried expressly to praise him. The historical accounts of the Arabs might therefore be more correctly gathered from Jewish or Christian chroniclers, than their own writers; indeed, the researches hitherto made have by no means been so satisfactory as we could wish. Of curiosities in literature and science we should certainly find many, for the Arabs have always been lovers of story-telling, a taste which they have handed down to the Spanish, who, when they collect in conversation, generally find some one to beguile the time and amuse the company by relating a "cuento," or fable. "Cuentame un

cuento," is the request generally made when conversation flags. And in science, the discoveries the Arabs made, and their machinery, however rude, are interesting as specimens of art in its infancy. The question of the number of libraries remains therefore undetermined, but we may conclude that they were more numerous in the towns of Spain than those of the East.

Any one curious to observe the great loss which has taken place of pictures, since the entry of the French into Spain, has only to turn from the lists of Cean Bermudez and Pons, to the churches themselves, where he will not find one fourth part remaining of those enumerated by these writers. The pictures thus abstracted are not however lost to the world; the greater number are now floating about in different directions, and have the effect of stimulating the curiosity of those who see them, and induce them to make inquiry into the state of the art in the country from whence they came. Thus also new ideas are communicated to those artists who have no means of travelling to foreign countries to improve their style and enlarge their conceptions. Indeed, when Napoleon took away the Corregios from Parma and Modena, he committed no sin either against justice or civilization, for the property was that of a foe applied to benefit a great nation, and ceded according to treaties which guaranteed their possession.

The administration of justice in Seville is exe-

cuted in a similar way to the rest of Spain, which is uniform throughout the country, with the exception of the Basque provinces, who have their Consejo in Navarre. There are three tribunals, civil, military, and ecclesiastic; but the two latter, for civil processes, are subject to the former. In criminal cases, the military come under the judgment of the Captain-general of the province, and the ecclesiastics under the Provisor, a person deputed by the Archbishop; and in case he cannot decide, the case is referred to the tribunal of the "Rota" in Madrid; and the criminal procedure, in relation to civilians, the military, and ecclesiastics, all ultimately merges in the "Tribunal Supremo de Justicia" at Madrid, which is equivalent to the "Consejo real antiguo de España y sus Indias." One small town, or several united, are called "Cabezas de Partida," and have what are called "Jueces de primera instancia," who, if unable to settle disputes, refer them to the Audiencias, of which there is one in each of the following towns: Madrid, Valladolid, Granada, Seville, Albaycete, Valencia, Barcelona, Mayorca, Canarias: and they pass them to the Tribunal Supremo. There is no Court of Cassation in Spain, and so many decrees and exceptions exist, that the laws are more complicated here than in other countries. Foreigners can appeal to the military tribunal in criminal matters, the captain-general of a province being their "Padron," or protector. All other

Fueros have disappeared;* but the country has as yet no code of laws which can serve for a text book: the Roman law, the "Siete Partidas" of Alfonso the Learned, the "Nova Recopilacion" of Charles the Third, and the "Novissima" of Charles the Fourth, are the present legal guides for lawyers.

In the year 1400, the first clock which struck with bells, and had been used in Spain, was placed in Seville.

* This was of course written before the recent pacification of the Basque provinces.

CHAPTER XIV.

THE VICINITY OF SEVILLE.

The following are the places most entitled to notice contiguous to this city:—

ALCALA DE GUADAIRA

Is a pleasantly seated town, containing 10,000 inhabitants, two leagues distant from Seville towards the south-east, on the road to Carmona. A small adjacent place, about half a league towards the north, from remains of metals found there, and old traditions, is supposed by some to have been a town before the Deluge; others are content with attributing its origin to Tubal. Alcala is also supposed to be very ancient, from excavations and habitations found in the rocks. At a later period it was the abode of a Greek colony, who called it Hienipa, at the time when Seville existed at Santa Ponce close to Italica, and before the inhabitants occupied their present town. Don Vicente Mares, in his geography, the "Fenix Troyana," says that the Carthaginians built Alcala 1400 years before Christ. It is more likely to have been coeval with the establishment of the present town of Seville. In the right hand corner

of the castle was placed a stone, with an inscription, part of which has been thus translated:—"Patriæ ordo Hienipensium populus et turba clypeum et statuam decrevit." This stone existed in the street of "Avellanada" in Seville in 1833. From hence we judge that Hienipa was an ancient name of Alcala; which some derive from the word Hiena, others from a Carthaginian word equivalent to the Latin "pagus,"—a place whence spring fountains of water. My modest suggestion is that the name might be corrupted from "γῆ," the earth, and "νίπτω," to wash. Later, under the Romans, Osset was called by Pliny Constantia Julia; and if Alcala was ever Osset, it then took the name, for when Julius Cæsar conquered Spain, all places vied in adopting his name, or that of his family. In the dam fronting the church of Santa Maria, once was placed a temple to Ceres, which is buried under the steps of the altar of the Augustinas Descalzas. Two other later inscriptions have been found, one a funereal tablet, and the other relating to the temple of Ceres, which however has never been satisfactorily explained, though ingeniously attempted by the Rev. Don Leandro José de Flores. Some more inscriptions, of little importance, have been found at Santa Ponce and near Utrera, relative to Alcala. Its present name is Arabic, and signifies "The Castle." Of the first introduction of Christianity into Alcala little or nothing is known; a tomb-stone has been found

there, however, of the later Gothic period, with this inscription:—" Eulalius, Famulus Dei, vixit annos plus minus 93. Recessit in pace, in erâ 653." Flores says, that in the church of Saint Michael he saw a similar stone, with the name of Januarius; and various tombs, here and at Utrera, have been discovered and opened, but unfortunately their contents were dispersed by the rustics. One was that of a pious matron called Eugamia. Another very ancient stone was found in the water-mills of the Carthusians in 1669, and is now placed in the wall of the small cemetery of the Carthusian convent near Seville. The reading is the same as recorded by Flores and Caro, as follows:—" In nomine Domini, anno feliciter secundo regni Domini nostri Ermenegildi regis, quem persequitur genitor suus Dom. Luvigildus Rex, in civitate ipsâ duquinone." This inscription, though in rough letters, is all legible. It relates to the persecution of Hermenegildus by his father Leovigildus. The former intermarried in 579 with Yagunda, and received from Leovigildus the kingdom of Andalusia; but turning Catholic in the year of his marriage, he was persecuted, dethroned, and dispossessed of all his titles and possessions by his father, who put him to death at Seville in 584. Hermenegildus had previously brought into Osset 300 of his soldiers, who in all probability set up this inscription. This stone, found in the aqueducts of Alcala, has induced

Flores to think that the tower of Alcala was called Osset; but other antiquarians have placed it in Triana, and in Saint Juan de Alfarache: indeed all these places may have been under the jurisdiction of the town of Osset, although its situation is still undetermined. In 713 and 714 the Moors conquered Spain, and Alcala, after having been destroyed by them, was again repeopled. In 1172 Josef abu Jacub built the bridge of boats across the river at Triana, and brought the water from the castle of Gabir, as the Moorish tower of Alcala is called, to Seville. In 1245, or the following year, the Christians, under Ferdinand, regained this castle from the Moors, and passed the summer heats of 1247 in Alcala; and at the end of August laid siege to Seville. No particulars have reached us relative to the surrender of the place, but some hills to the north of the castle, now called "Malas mañanas," took their name from the circumstance of the Christian troops, who had possessed themselves of Carmona on the 21st September, 1246, being seen advancing on Alcala by the Moors, who exclaimed,—"Malas mañanas tenemos,"—We have a sorry morning. This is related by Flores, already quoted, who would therefore place the surrender of Alcala in 1246. A story is recounted by Juan de la Cueva, author of one of the many bad Spanish epic poems, that Ferdinand ordered the Maestre de Eucles to fire the pleasant fields of Alcala, if the

castle did not surrender, on which occasion Mulease, the governor, in order to save Alguadaira, the daughter of Axataf, who commanded Seville for the Moors, put the lady under care of her lover Botalha, for conveyance to Seville. They were accompanied by other Moors, but on the road met an equal party of Christian knights, who slew the escort of eight Moors, losing however two of their band, Don Benito and Guillen Piera. Shortly after, a civil war broke out in the fortress, and Mulaese fighting single-handed with Mami Hamete, one of the mutineers, they both fell from the walls of the castle. The discord continuing, Mohaydin, who had most authority, was solicited to give up the place; and its surrender is chaunted by our poet in the following magnificent stanzas.

" Clamando que se abriese
La puerta, yal Rey Moro por Ferdinando
Posesion de la villa se le diese
Entonces, Moahidin alzando
Una bandera blanca que se viese
De lejos, hizo abrir la fuerte puerta
Que para nada hasta alli fue abierta."

Possessed of the castle and town, Ferdinand retired again to Carmona.

" Hechos reparos, puesta diligencia
En el segundo del, el Rey glorioso
Sobre Carmona vuelve victorioso."

The monarch meditated, however, a still more glorious conquest,—that of the fair Alguadaira

herself; and who could resist, in those or even these days, a lover who is both a prince and a warrior? The object of his passion was touched, and relinquished, it is said, her faith and her person to his suit.

The arms of Alcala are a castle on a river, between two keys; on the reverse is a figure of Saint Matthew. On the conquest of Alcala, it was divided, like Seville, amongst the followers of Ferdinand; from this system of distribution, the ancient warriors of Spain were the richest in the world, and often able to dictate laws to their masters. In countries laid waste and desert from war, bounties and municipal laws for the towns were granted to new settlers, to such a degree that each province, each city almost, had its "fueros," or independent assemblies; and never to this day have the otherwise despotic masters of the Peninsula been able to unite a senate, or "cortes," which could dictate laws for the entire kingdom, or destroy this independence which they had given; while in England and America, the senate has and uses a power more arbitrary than was ever possessed or exercised by Ferdinand, by Charles, or by Philip. The might of these princes extended only over individuals; the other is felt by corporations and provinces.

The bread-baking profession appears to have been immemorial in Alcala; at least we have a document of the King Don Alonzo, granting pro-

tection to bakers, of the date of May, 1318. In 1253, Alonzo, son of Ferdinand the Second, annexed Alcala to the jurisdiction of Seville, and confirmed the decree of his father, which gave it the privilege of union with the collegiate church of Seville.

Of the early history of the castle at Alcala we know nothing; that it was Moorish there is little doubt. In 1492, Ponce de Leon, Marquis of Cadiz, repaired it in that part which faces the parish of Saint Michael. The governor whom Ferdinand left there at the conquest was named Rodrigo Alvarez. The Calle Ancha, or "Wide Street," pompously announced by Flores, is a beastly lane, where without care the passenger runs imminent risk of breaking his shins from the rugged and uneven pavement; this conducts you to the parish of Saint Michael: the other parish (for the town is composed of two) being that of Santa Maria. The church of Santa Maria was formerly called "Nuestra Señora del Castillo," and now of the "Aguila," or Eagle, from a figure of that bird being seen painted on an altar contiguous to the castle, in a part called the "Torre Mocha." The erection of it is attributed to Ferdinand, as well as that of the parish church of Carmona. Indeed, in 1251, the churches of Santa Maria and Saint Michael did not exist in Alcala as parish churches. Traditions say, that near to the gate of Santa Maria existed a verdant cross of tares, which never

faded either in winter or summer. The large bell of the church was cast by Juan de Bolabarca, in 1585, two or three years before he cast that of Seville. A few ancient pictures exist here, but none of value. On the church door the traveller learns that in visiting this church he gains the same indulgences as in that of Saint John at Lateran at Rome.—Alcala is very healthy, and is much visited by invalids; the population suffered scarcely at all when the cholera ravaged Seville.

The parochial church of Saint Michael dates from the Goths, and is more ancient than that of Santa Maria. It did not hold parishioners, however, till within the two last centuries, and it now contains nothing remarkable. In the time of Don Pedro the Cruel, in 1350, so much timber existed about this neighbourhood, that ships were built from it, and the greatest care was taken of its growth.

The castle of Alcala held once an illustrious prisoner, Don Diego Garcia de Padilla, who was put to death by Don Pedro in 1365, being at that time a Master of Calatrava; and a manuscript says he was deposited in the well during his imprisonment, namely, in the "Algibe."—Juan Cardellas, Archbishop of Braga, was also imprisoned here by the same monarch in 1367, and only liberated when Henry conquered Pedro at Montmiel; although amongst the miracles of Thomas Aquinas, the escape of Cardellas from prison is attributed

to the saint. Alcala was, in 1470, the seat of feuds between the Duke of Medina Celi and the Marquis of Cadiz, which lasted for three years, and in the end terminated in favour of the former family. Don Pedro José Guzman Davalos Ponce de Leon, Santillan y Mesia, first Marquis of Mina, took his title, under Charles the Second (1681), from one of the streams of water called the Mine, which is the most copious. In a work of Pedro Leon Serrano, we observe the following passage:—"Es tambien obra particular admirable y de gran estimacion; está debajo de tierra, y para descubrir este tesoro y que eternamente rinda rompieron la piedra viva; es su dueño el Marques de la Mina." The waters of Alcala turn thirty-six mill-pools, besides those which are on the river side, and furnish water to more than a hundred gardens. Eels, barbels, and "bogas," a species of herring, are found in them. The shad (zabalo) also frequents the larger streams. This fish may be called the salmon of Andalusia; it eats well either boiled, broiled with butter sauce, or pickled in vinegar; it is found in great plenty, and is considered wholesome.

The fame which Alcala and Carmona enjoy at present for bread-baking, was possessed by them in antiquity; Roman inscriptions to the god Pan have been found in both places, and Pliny observes that the Andalusians first used hair-sieves for passing flour. Bread-making has immortalized

Juan Marquez Aroche, for Pacheco has placed him, for this talent, amongst the lives of his eminent men.

The parish churches of Saint Michael and Santa Maria were within the ancient walls of the town fortress, and are now united in that of Saint Juan de Dios, dedicated to Saint Jago, the latter being founded in 1480, but not regularly used until 1530.

There is nothing more here that claims particular attention. Juan de Ledesma, in 1649, endowed four chaplains for holding the pall when the sacrament was carried to sick persons. There is another parish, called Saint Sebastian, in which José Leandro Flores, who has written the notices of Alcala, was born. Its church existed at the end of the fifteenth century. The grand altar contains a good picture by Pacheco, representing Saint Sebastian. Amongst the different convents, that of the Hospital Saint Juan de Dios, which had before the title of Saint Ildefonso, is the only one which contains any thing of interest for an Englishman, namely, in the following epitaph:— "John Scroop Colquitt, Esq., Lieutenant-Colonel of the First Regiment of Foot Guards, died here from fever, brought on by fatigue in the march of Seville, and his exertions in attacking its bridge of Triana, on the 27th of August, 1812." The prison being in ruins, malefactors are now shut up in the public granary, which was at one time the largest in the province.

Don Cristoval de Monroy y Silva was born at Alcala in 1612, and is claimed amongst the good Spanish writers of the day, who were then indeed the most distinguished in Europe. His most important compositions are the following:—"A Discourse in Defence of Truth and Troy;" "A Lyric Poem on the Passage of the Duke of Medina Sidonia to Saint Lucar to be married;" "Description of the Crag of Saint Paul, in metaphor of the Giant Polyphemus, sung by the Nine Muses and Apollo;" "Life of Saint Paul, the First Hermit;" "Description of the Spring which runs from Alcala to Seville;" also the "Description of a Fountain in Judea." Besides these, we have by him comedies on the following subjects:—The Cananean Giant; Saint Christobal; The Alameda of Seville, or Secrecy in Love; San Bartholomew in America; The Jealousy of Saint Joseph. Happily, in the state of the press, now filled with more interesting publications, these works will not be again intruded upon the public; however varied they may be, modern readers will be satisfied with their titles. Don Cristoval died in 1649, and probably his fame as a writer died with him, for an antiquarian only now records his life and death, as he would record the existence of a family which has long since disappeared.

It would be useless and trivial to wade through descriptions of streets and unimportant edifices, with which many pages of Don Leandro José de

Flores' book is filled; what he writes is for the honour of his native town, the picturesque neighbourhood of which he calls the Elysian Fields, and can only be tolerated on that score. He rates the population of the place, in 1826, at 5133 inhabitants; but now it is supposed to contain as many as 10,000.

When Philip the Second visited Seville, the gate at which he entered, namely, the "Puerta Real," was decorated with various devices, amongst which figured the different cities of Andalusia. Alcala was represented as a beautiful girl, in a blue and dark-purple dress, a red cloak hanging from the left arm, the hair curled, and the head crowned with a fortress; the left hand holding a plate of olives and cakes of bread; a fountain was at her feet, and a stream of water flowed from her right breast, which was pressed by the right hand; on her bosom was a jewel supported by two golden angels, and at the feet the following verses—

"Yo humilde hija piadosa
A mi madre doy el pecho
Bañando no á mi despecho
De Sevilla la hermoso
El verde y florido lecho
De Ceres y de Minerva
Soy Señor favorecida
Minerva me da la vida
Y Ceres la espiga y yerba
Con que ella es entretenida."

The visitor of Alcala will do well to remark the following objects. A fine picture, already alluded to, by Pacheco, perhaps indeed one of his very finest, in the parish church of Saint Sebastian, which is composed of four figures the size of life. The Saint is represented lying in bed, and a female figure ministering to him, and presenting oil for his wounds; the other two are in attendance. The picture is rich in colour and graceful in design, but Saints are not in general popular subjects, and ought to be confined to churches and convents, would the present rage for pictures allow it.—The altar-piece, by Montañes, in the nunnery of Santa Clara, where the sculptor exhibits some of his most beautiful work in a most diminutive shape. The passages of the life of Santa Clara which it represents are not the most interesting to the mere connoisseurs of art, yet these would be delicious tablets to transfer to the museum of an amateur. We have among them an interesting specimen of Sevillan monuments, in Saint Isidorus at full length, holding the Giralda in his hand. The Martyrdom of Saint John is also among the subjects. In the church of Santiago there is also a fine figure of the patron saint, clothed in the usual gingerbread-coloured robes of the times, by the same sculptor. It was placed in the grand altar of the church, but the decorations of the Holy Week obscured it, so as to be only feebly visible: an amputated hand, which

had been sacriligeously cut away, appeared to be admirably carved. In the same church, a Purgatory, by Pacheco, detestably painted, offended our eyes; and on our visit to this last church we were glad to abandon murky walls, dull pictures, and the indistinct Santiago, for the genial sunshine of the street. The view, on descending the road towards Seville, presents many points of beauty. The castle-hill, crowned at the top with ruins, between which the ancient church of Santa Maria is perceived, breaks boldly down to the river side; the valley, confined by the opposite banks and high ground, is clothed with a dark line of orange, lemon, pomegranate, myrtle, and olive trees, through which the silver windings of the stream are here and there visible, until both lines of the eminence meet in the distance, when an expanse of woody verdure is presented, spread over an extended plain, terminated on one side by the incipient mountain line of Ronda, and lost in the other amidst the level of Seville and Santa Ponce.

Gandul is within the jurisdiction of Alcala, and is the property of the Jaureguis of Seville, who take the title of Marquisses of Gandul; this dignity was granted to the family by Charles the Second, in 1698. The old castle of Marchenilla, which presents an Arab tower, surrounded by a wall, with Gothic fortifications, was in 1474 the seat of treaties between the Duke of Medina Si-

donia and the Marquis of Cadiz. The parochial church of Gandul is dedicated to Saint John the Evangelist, and contains the sepulchres of the families. In the sacramental books of 1530, Gandul is represented as a chapel of the metropolitan church of Seville, and a very small place. In the tower of Marchenilla, Pedro de la Peña, a religious person, fixed his hermitage about the middle of the last century. At that period there were fourteen mills for grinding corn, and 100 inhabitants in the village; these have since decreased, and it now consists of only one street. The old fortress of Marchenilla has afforded ample occupation for artists; Messrs. Roberts and Lewis both took sketches of it when they visited Andalusia, and its picturesque appearance has excited more interest than the few circumstances that are now known of its history. The district of "Dos Hermanas" took its name from the discovery of a wooden figure of Santa Ana, a small bell, and a bronze cross, by two sisters. The period of this discovery is not known, but is supposed to have been subsequent to the expulsion of the Moors by Saint Ferdinand, these relics having probably been buried where they were found on the entry of the Moors into the country. The sisters are supposed to be the Saalices, who, according to Caro, lie in front of the Capilla Real in the cathedral of Seville, near to the pillar on the right: there, however, we find the tomb of Guiomar Manuel, who

built the prison of Seville and supplied it with water, and died in 1426. The Deity is, as usual, said to have revealed the site where these relics lay to the worthy women in a dream. A friar named Isidoro de Castro published a book in 1795, on the subject of the discovery of these relics, which states that the two sisters came from Leon, and were named Elvira and Estafania Nazareno, their father Gomez Nazareno having, in the division of Seville at the conquest, received from Ferdinand, whom he accompanied, this plot of land as a possession.

The whole of this neighbourhood was formerly filled with castles and fortresses. The Marquis of Castromonte is lord of the Dos Hermanas. The Marquis of Serrezuela takes his title from a ruined castle seen from thence. The family of Pedrosa are marquises of Dos Hermanas, by grant of Charles the Second. The present parochial church of Dos Hermanas is dedicated to Saint Mary Magdalen. The ancient architectural remains at present seen in the neighbourhood were once watch-towers.

The culture of the olive tree is very extensive in the neighbourhood of Alcala, and persons even from New South Wales have visited it to gain information respecting the mode of treating the plant. It gives me pleasure to be enabled to lay before my readers an account of the best and most modern mode of culture employed here: for though it may never be capable of adoption

in England, its description is always an addition to our stock of useful knowledge.

The olive tree is propagated in Andalusia by branches taken from the large trees in the months of January or February, cut to the length of nine feet, and planted three feet in the ground, thirty-six feet apart. Immediately after planting, they are banked up with earth in the shape of a cone, to the height of five feet, in order to preserve the moisture for a greater length of time, and oblige the shoots to spring from the upper part of the branch. In the other provinces of Spain, where the heat is not so great, they do not go to the expense of banking them up, but merely cut away the shoots that grow too low. During the first year, and sometimes the second, it is customary to water them in the months of July and August, which is done by making a hole in the embankment, which is not levelled until the end of the second year, when the superfluous shoots are cut away, leaving only four that are the most favourably placed at the top of the young tree, so as to form four branches, which is considered the most perfect form; although a good tree will be produced from three, and even two branches, but not fewer; and in case from accidental circumstances it is left with only one branch, the others are replaced, if possible, in succeeding years, by leaving new shoots. When the young trees are well taken care of by cutting away all the super-

fluous shoots, and the ground has been well ploughed, once in the winter and again in the spring, and kept clear of weeds, at the age of ten years they begin to be so far productive as to leave a profit on the yearly expense of their management, but they cannot be considered to be in their full force of bearing until the age of thirty or forty years. It is customary to prune the trees in this province every second year, cutting away all the suckers, and leaving them clear for the admission of the sun and for ventilation; no branch is allowed to grow in a vertical position, as such branches are observed to produce few or no olives. The olive tree is never very productive, unless kept in a strong growing state; for which reason, at the age of fifty or sixty years, when they have attained a large size, and the common pruning and cultivation is no longer sufficient to keep them in that state, if they be formed of four branches, the two largest on one side are cut away within about nine inches of the trunk of the tree; if formed of three, two are cut away, leaving one; and when formed of two, the largest is cut off, which is always done in winter; and the branches so removed are those that serve for planting. After this operation is performed, the branches that are left shoot with great vigour, and new ones are formed on those that have been cut off, by taking away the superfluous shoots at the end of the second year, but not before, and leaving those

that are most favourably situated. At the end of ten years the new branches will have attained a considerable size, and the remaining old branches are also cut away, by which means the tree is formed anew, a vigorous state of vegetation is maintained, and by this succession the tree may be continued for ages. If an olive plantation gets burnt, which sometimes happens from the dry pasture taking fire, or any other serious injury happens to a tree, the trunk should be cut level with the ground, and a new tree is formed in the course of ten years from the shoots that spring up from the roots. There are a great many olive trees still in existence that were planted by the Moors.

There are also in this part of Spain many large plantations formed in a very different way. Some grounds are found full of the wild olive, in which case they are cleared, leaving the trees that are most favourably situated, and grafting them. The trees thus formed are found to be more hardy, and suffer the dry seasons better, than those that are produced by planting the branches.

The Haciendas, or olive plantations, in Andalusia, are in general on a very large scale, some of them being composed of above sixty thousand trees, and having a palace-like house, with a chapel, for the residence of the proprietor; two or three mills, and houses for the workmen, with offices. An olive-tree frequently produces two,

and even three fanegas of olives (five fanegas are equal to eight bushels), but taking the average, on a large plantation, half a fanega per tree is considered a good crop. The olives are taken to the mill, and ground into a pulp; this pulp is put into a sort of flat basket-work, made of esparto (a kind of grass), and put into the press, plenty of boiling water being poured over the basket-work previous to pressing. From the press both oil and water run off together to a reservoir, where, the oil collecting at the top, it is taken out with a tin bucket, and put into large clay jars, which hold from 800 to 1600 gallons. They are covered round with the dry olive cake that comes out of the press, which, fermenting, occasions a strong heat, and in about ten days the oil becomes sufficiently clear for use. The quantity of oil produced from each fanega of olives averages from three to four gallons English, according to the soil; those grown in stony ground producing the greatest quantity. Thus, a plantation of 60,000 trees, yielding a good crop, would produce at least 90,000 gallons of oil, worth in this market, at the present price, 6,250*l.* sterling. The expenses of the year would be about 2000*l.* sterling, leaving a clear profit of 4250*l.* The capital employed may be considered 15,000*l.* for the value of the plantation, and 2000*l.* required in the management, making a total of 17,000*l.*; so that the annual profit reaches 25 per cent. Such crops

cannot from experience be expected to average more than one in every two years, and good olive plantations, well managed by the proprietor, will leave him an average profit of from 10 to 15 per cent., but when rented, only five. The most favourable soil for the olive tree is a light and rather sandy ground, and one great advantage of its cultivation is, that the proprietor of an estate can in this way advantageously employ all his poorest land, since the olive will grow where wheat cannot.

In ancient times the village of Dos Hermanas was called Orippo, under which name it appears in the Itinerary of Antoninus. The medals found here represent the bust of a man with a bunch of grapes, and on the other side a bull, with a crescent above and the word Orippo at its feet.

CANTILLANA.

This place was formerly called Basilipo, and is only remarkable for its obstinate resistance to the Christians in the time of Saint Ferdinand, for some ancient inscriptions which are found on Roman tombs, and slight remains of aqueducts. It has a parish church, and gives a title to the marquises of Cantillana.

CARMONA.

This town is mentioned in the Commentaries of Cæsar, although Pliny omits it; but Dioscorides says that the herb sarsaparilla grew in the neighbourhood of Carbonia, by which he is supposed to mean Carmona, for it is or was plentiful there. Ptolomæus places Charmonia amongst the Turdetan towns of Betica. It is found also in the Itinerary of Antoninus from Merida to Seville. The ancient medals of Carmona bear on one side a head of Mars, on the other two ears of corn, with the word "Carmo" placed between. Those of the Gothic times are unintelligible. When the Moors besieged the town, they found its fortifications so strong, that they could only gain possession of the place by entering under the disguise of Christian fugitives. This people kept possession of Carmona for 533 years, when it again fell into the hands of the Christians under Saint Ferdinand, but it did not yield to him until the sixth month of the siege of Seville, when Gonzalez Giron took possession of it in the name of the king. It is said that the queen Juana, being fearful that Giron might be slain, introduced into the town 500 soldiers dressed in women's clothes to protect him; indeed by the public acts of the time, we see that the queen had principal command in the place. By the second law she made, no heretic was allowed to remain there, or

"ser en portillo," "to be in the gateway," which means occupy the post of judge; for amongst the ancients justice was administered at the gates of a city; hence the figurative prayer in the Scriptures of being delivered "from the gates of hell," which means from the judgment of eternal punishment. The soldiers of Carmona distinguished themselves in the battle of the Rio Salado, under Alfonso the Eleventh, and under Pedro the Cruel it was the most faithful of his towns, and probably to him are to be attributed great part of the ruined fortifications we now see. After the battle of Montmiel, and the death of Pedro, Henry, his bastard brother, proceeded against Carmona, and attacked it by escalading, but many of his soldiers were slain. The commander, however, Martin Lopez, receiving no assistance from without, capitulated on condition of his life being spared, and consented to give up Mateos Fernandez, who was chancellor of the late king. Henry agreed to this, but on entering Carmona, seized both Lopez and Fernandez, and sent them to Seville, where they were put to death. Lopez was a Master of Calatrava, and native of Carmona. At the taking of Alhama, in the wars of Granada, the first who mounted the scaling ladders was Juan de Ortiga, a native of Carmona, who, hearing another behind him, said, "Who comes there?"—The soldier answered, "A man of Toledo"—upon which Ortiga, thinking to be witty, said, "Can any good thing

come from Toledo?"—the other replied, "Get forward, and you shall soon see:"—he kept his word, fighting most desperately. The earthquake of 1504, which threw down parts of the convent of Saint Francis, wounding several persons, destroyed also the church of Santa Maria de Gracia, outside the town of Carmona, and killed two friars. In the same year the Catholic queen Isabel died. Nothing more is found interesting concerning Carmona; of the three "Alcazares," or fortified palaces, which it once contained, none are now left, save in ruins. Unsparing time ravages every thing; whilst penning these pages, it sadly recurs to my memory, that nine years ago I ran a race with a Spanish officer to the summit of its castle-crowned hill, and that after so short a lapse of time, I am scarcely able to hobble about without a stick: to this the enemy Time has brought me—gouty limbs and grey hairs are the heritage he has left me to enjoy. Carmona now contains 20,000 inhabitants, and seven parishes, of which Santa Maria is one of the best in the archbishopric; it is also an archdeaconry of the metropolitan church of Seville.

CARULA.

Of this Roman place we know not the site, but it is supposed to have been higher up the river

towards Cordova, at a distance of six leagues from Cantillana. Its medals bear a head of Mercury, with a winding line issuing from the neck, figurative perhaps of the Guadalquivir, and the letter X; on the reverse a circle, with bars projecting on one side, and the other the word Carl, with eight dots in this form—::::

ILIPA.

The medals of Ilipa bear a fish on one side, supposed to be the shad, with a half-moon above, and below the word "Ilipenses;" on the other side is an ear of corn. In former times it must have been a place of consequence, for Strabo observes—"Hispalim usque navigatur sursum grandibus onerariis, ad quingenta fere stadia, ad superiores autem urbes, Ilipam usque, minoribus; inde ad Cordubam scaphis fluvialibus:" and it was near to the mines of the Sierra Morena. It is supposed to have been the present Peña-flor, and some say the spot where Cneius Scipio defeated the Lusitanians, in which 12,000 of the latter were slain, and only seventy-three of the former. The account by Livy is as follows:—"Tandem gradum intulere Romani, cessitque Lusitanus; deinde prorsus turga dedit, et cum institissent fugientibus victores, ad duodecim millia hostium sunt cæsi, capti quingenti quadraginta,

omnes ferme equites, et signa militaria capta centum triginta quatuor; de exercitu Romanorum septuaginta et tres amissi. Pugnatum inde haud procul Ilipâ urbe est." Many Roman inscriptions have been found here, and amongst them Caro quotes that of a temple to Lightning, which was thought to appease the anger of Jupiter, and ward off his bolts:—

FVLGETRAE . PRO . DEO . IOVE .
MAX . POPVL . PACANDO
FVLGVRIBUS . E . NVBE .
ERVMPENTIBVS.

Of the other towns of a similar name, Ilupula Grandis (which Pliny honoured with the additional name of "Laus"), is supposed to be the ancient Illiberis, near Granada; one of the gates of Granada, opening on the Albaizin, was called in the time of the Moors "Faxalaus," which has induced some to think that Granada itself was this town; indeed Caro says that he received from Justin Antolinez, in his time Bishop of Granada, this inscription, which existed amongst the papers of an antiquary of that town—

C . ANTISTIO . C . F
ANTIS . VET . PATR . RR .
N̄ . TVRPIONI . ILIPVLENSI.

—with a relation that a silver-gilt statue, weigh-

ing ninety pounds, was dedicated to one Turpion of Ilipula; on investigation, however, the whole has been judged an imposition. Ilipula Minor is supposed to have existed in the mountains near Malaga, while Iliba passes as the village of Cabezas. Ilibena, from the medals bearing a fish on one side, with the word Ilibena and an ear of corn on the other, was probably some place on the Guadalquivir, of which however all trace is lost.

ITALICA.

Antiquarians have not been able to determine whether the present town of Seville had theatres and amphitheatres, or if so, where they stood. Saint Isidorus mentions that after the martyrdom of Santa Justa, her sister Rufina was exposed to a ferocious lion in the amphitheatre: "Rufina vero ad alia certamina, santissimæ sorori superstes, præsidis jussu in arenam producta (ut sanctus Isidorus refert) ferocissimo leoni objecta est." This passage appears in the Seville breviaries, and another says that she was there burnt after death—"Cujus corpus a carnificibus in eandem arenam tractum combustum est." It may be conjectured that all this took place at Italica, for we have no clear remains of any theatre or amphitheatre in the town of Seville. Philostratus, indeed, in his life of Apollonius Thyaneus (the magician of the

day, who predicted the death of Domitian in Ephesus, at the moment when the tyrant was slain in Rome), mentions that some tragedians passing through Seville, and performing for the first time with the dresses and the masks at that time customary, the latter of which augmented the voice from a whisper to a roar, the audience were so alarmed when the dialogue grew warm, that they all ran away and left the performers alone:—"Is igitur Hispalim veniens terribilis primo aspectu visus est, donec in scenâ tacitus perstitit: videntes enim ipsum tam alte gradientem, et tam vaste hiantem, peplis superstantem vestibusque tam monstrosis indutum, non sine timore ejusmodi habitum admirabantur. Ubi autem vocem attollens altius clamare cœpit, plurimi, tamquam dæmonis alicujus voce perculsi, diffugerunt; tales erant tamque simplices barbarorum mores." The general accounts of Philostratus are reckoned fabulous, but nothing here related is inconsistent with probability. Of Italica we know, however, neither the origin nor the destruction, and had it not been the cradle of Trajan and Adrian, history would have been entirely silent on its fame. Before it acquired the name of Italica, it was called Sancios; but when Scipio Africanus, after driving the Carthaginians from Spain, desired to provide for his wounded and maimed soldiers, uniting them together in Sancios, he peopled the place with them, and it gained the name of

Italica, from being filled with Italians, being probably called "Castra Italica." Appius Alexandrinus, in the 144th Olympiad, writes thus: "Relicto utpote pacatâ regione valido præsidio, Scipio milites omnes vulneribus debiles in unam urbem compulit, quam ab Italicâ Italicam nominavit, claram natalibus Trajani et Adriani, qui posteris temporibus Romanum Imperium tenuere." Italica is sometimes called "Sevilla la Viega," or Old Seville. It had municipal rights, as appears from coins collected of the Augustan times, with the inscription—

MVNICIP . ITALIC.

Indeed, Adrian, when the inhabitants petitioned the Roman senate that they should be considered a colony, and not a municipal town, replied with greater prudence than their deputies, that it was more advantageous for them to enjoy their own customs, and be independent of Rome, than to form an integral and colonial part of the empire, with an obligation to adopt all its laws and fashions. They persisted, however, and gained their demand, which, like most state honours, pleased their vanity but did not better their situation, as an inscription goes to prove, collated by Ursinus in his notes to Tacitus, and also by Gruterus, which runs thus:—

L CANNVLEIVS . IN . ITALIA . VOLSINIENSIVM PATRIÆ . SVÆ . ITEM . TERENT . ET TIBVRTIVM ITEM .

COLONI . ITACENSIS . IN . PROVINCIA . BAENINENSIVM . M . HELVIVS . M . F . CLEMENS . ARNENSI . DOMO . CARTHAGINE . PRÆF . EQ . ALÆ . PRIMÆ . CANNA NEFATVM . PRÆSIDI . SANCTISSIMO . ET . RARISSIMO.

CVRAM . AGENTE . L . AGONIO . CALLISTO . TRIB . MIL . LEG . XIIII . GEM . SEV.

I visited Italica on the 14th of May, under a burning sun. The excavations are near the high road, in two places, one almost touching it, and the other about 300 yards distant. In the former is discovered, as some imagine, the palace of Trajan, and three statues are lying on the ground, said to be those of Junius Brutus, Minerva, and Trajan; of which, however, we see here only the drapery: that of the Minerva is fine, and the head supposed to belong to it, which has been transported to Seville, is equally so. A small Venus has also been discovered, entire. Other remains, preserved in the Alcazar, consist of a fine Torso, perhaps of Antinous, and other works of inferior merit. The other excavation presents some remains of baths, but all the recently discovered marbles have been removed to the Alcazar at Seville, where they are collected, or to the convent of Santa Ponce. The Roman inscriptions in the Alcazar have been transcribed by several persons, copies of them having been sent to Madrid: in a work like the present, which is not exclu-

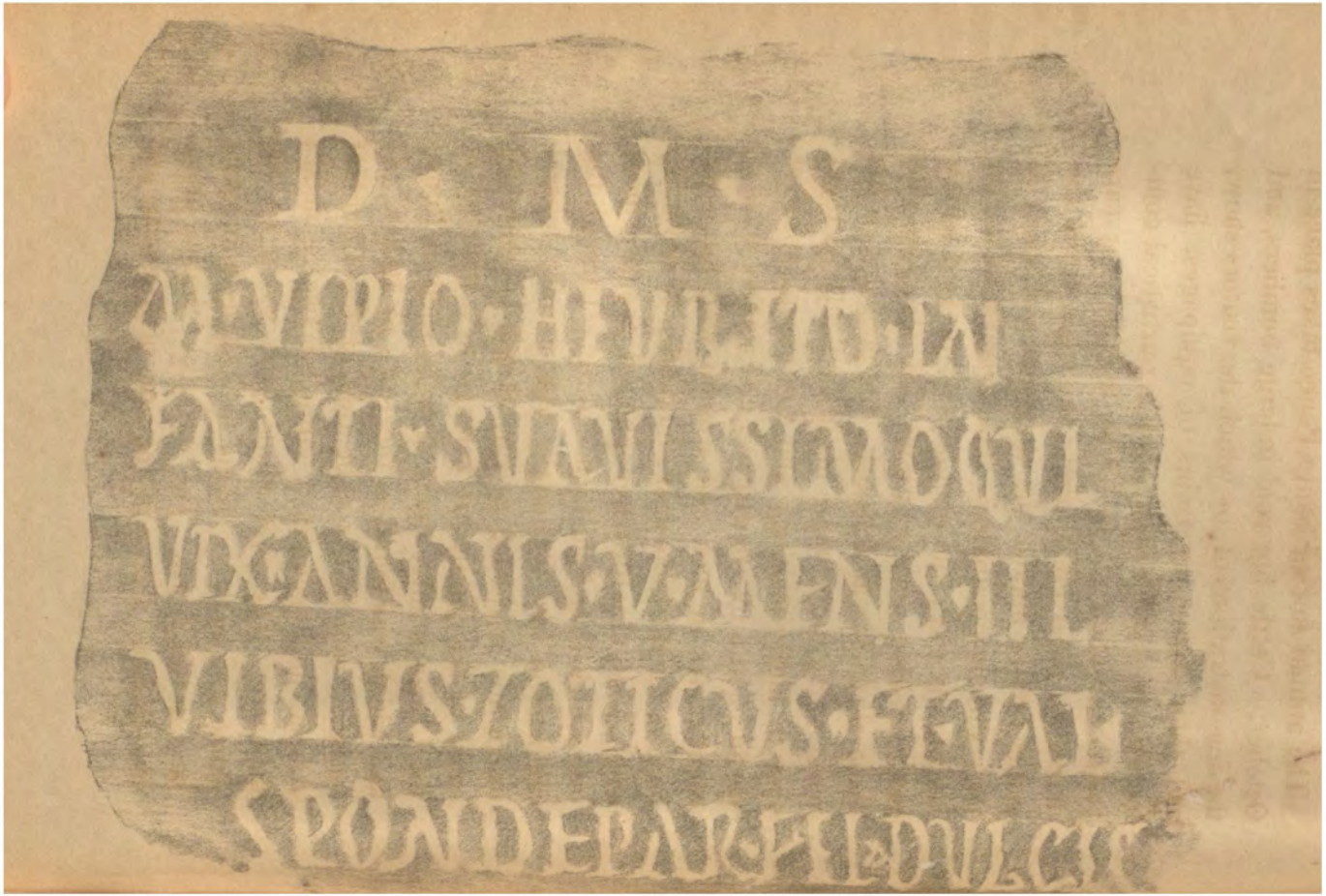
sively dedicated to antiquarian research, a collection of them would be out of place. Two new tesselated pavements have been lately discovered; one is close to the houses of the village of Santa Ponce, as you descend towards the convent and church of Saint Isidorus del Campo. In this I discovered the tail of a fish, and was told that beneath some dirt and mud were to be found part of two nymphs, interlaced together. The other mosaic is wholly unintelligible at present: they are both fenced round for protection, but without any roof, and, as in the case of the pavement described by Laborde, the rains will speedily ruin them, if one be not supplied. The liberal natives of Seville assert that the English have been the cause of the ruin of the last-mentioned pavement, from every visitor of that nation buying bits; thus shamefully transferring to others the blame of their own stupidity and negligence.

The convent and church of Santa Ponce are interesting. The terrace in front commands a fine view of Seville and the river. Its holy inmates were farmers; the yard contiguous contains stalls and troughs for more than 150 oxen. The main entrance to the abbey is castellated, with Arab arches, and in the front court stands a marble pillar from Italica. This establishment serves as the parish church of Saint Isidorus del Campo. It is very ancient, having been founded in 1301. In the arcades of the fist small patio you traverse,

appear a series of figures and armorial bearings, with Arab tracery work, painted by some German artist before oil was used, and with good effect. The barbarian lodgers (for now those condemned to work on the public roads, and of whom a party are exploring the subterranean Italica, are located here, together with their guards) have poked out the eyes, and destroyed part of the figures, of these ancient remains. Much more, indeed, has been covered with lime by the priests. The next court is in the Arab style, mixed however with a portion of Saxon architecture. The capitular saloon of this convent is handsome, and contains seven pictures, apparently by Alonzo Vasquez, or of his school. The ceiling is beautifully painted, and gilt. All these remains are now, however, falling to decay; dirt, neglect, and wanton abuse have so deteriorated the monastic monuments, that in many cases they are irreparably damaged, and in a few years more will become wholly disfigured. The interior of the church is remarkable for an altar-piece, the work of Montañes, with four compartments, representing the visit of the Magi, the Birth of our Saviour, his Ascension, and Resurrection. In niches on each side of the great altar are tombs of the family of Zuniga, as well as two others, with statues of Montañes, representing Guzman el Bueno, its founder, who was killed fighting against the Moors in 1309, and his wife, both the size of life, kneeling in prayer.

The name of the latter was Maria Alonzo Coronel; for wives in Spain keep their maiden name after marriage. The date of their tombs is 1347. In chapels on the other side are placed the tombs of Doña Urraca, who was burned by Don Pedro the Cruel, of her husband, and the site of the tomb of Leonora Dabalos, who faithfully threw herself into the flames with her mistress. In an altar dedicated to Saint Peter, the body of Saint Cuthiacius was worshipped; a present made by Pope Sixtus the Fifth to Henry de Guzman, son of the first Count of Olivares, who caused it to be placed here, with a gilt inscription on a black stone. Fray Andres de Villamanrique, prior of this convent, amongst other works, wrote an historical treatise upon a small skull, which used to be shown in the Escurial, belonging to a man, no larger than that of a partridge, although he had attained the age of twenty-five years. This work was printed in Seville in 1675. Another reverend prelate of renown, Juan de San Francisco, a Geronomite, died here in 1710, in the 75th year of his age, and is buried in the church.

The diameter of the ancient amphitheatre of Italica is seventy-five paces. In ancient times it is supposed to have had a smaller one adjoining, as may be judged from certain contiguous entrances, and a fountain at a short distance appears to be of Roman construction: its stone-work was found buried in the earth.


D · M · S
Q · VOLO · HEVRETD · LN
FANTI · SVAVISSIMO QVI
VIXANNIS · V · MENS · III
VIBIVS ZOTICVS · FEVAL
SPONDE PARENTI DVLCIS

The annual fair of Santa Ponce takes place in October. Cattle are sold in large numbers, and the demonstrations of joy which the visitors show, and their numerous trains of equipages, have formed subjects for many pleasing artistical compositions. Then all is bustle and gaiety; cars drawn by oxen creak along the road, while the guitar tinkles amidst the laughter and jokes of their various occupants. The Spanish character is naturally gay; the people are "pleased with a rattle, tickled with a straw;" on occasions like these all their cares vanish; the poor forgets his poverty, the unfortunate his losses; all join together in merry-making; and the casual observer would be at a loss to discover any sombre lines of countenance in men and women who furnished inmates for the gloomiest sanctuaries of devotion, and whose cruelties depopulated the provinces over which they held their empire. Through the kindness of Mr. Wetherell, the circular funeral inscription subjoined to this sketch is communicated to the public: it belongs to a member of the Ulpian family, much distinguished in Rome, and which was found in the ruins of Italica. It formerly was in the collection of the Count of Aguila, and occupies a circle of twelve inches diameter. The poet Silius, who wrote on the Punic war, took the name of Italicus from being born in this town. The medals of Italica are of five classes. Those of the time of Augustus and

Tiberius bear a head on one side, with the legend "Providentiæ Augusti Municip. Italic.;" and on the other a female figure, with a globe on the ground, and the words, "Genio Pop. Municip. Italic." These, indeed, were the arms of the Italican legion which served in the Roman army. The Saint of Italica was Cornelius, a cohort of this legion, whom Saint Peter converted to Christianity, and on whom the Holy Ghost was seen visibly to descend, according to the narrative of Saint Luke in the Acts of the Apostles. Saint Peter subsequently made Cornelius Bishop of Cesarea, in Palestine.

SAINT JOHN DE ALFARACHE.

This was a famous Arab place of resistance against the Romans, and the remains of the ancient castle attest its almost inexpugnable situation. It lies on the Triana side of the Guadalquivir, about half a league lower down the river. The mountainous ridge of the Sierra Morena terminates at this point. When the Carthuja was founded, the Franciscan monks who resided there came to a convent here, and were endowed with the parochial church, and the lands, fruits, and civil rights thereto appertaining. In this burning climate (for Seville is called the frying-pan of Spain) it may seem ridiculous to talk of cold to

those of northern climes; nevertheless, a screen of wall belonging to the old Moorish fortress, which enclosed an acre of land, was loosened by the frost, and fell down on the southern side, about ten years ago; from the stone of which the then Intendant Arjona made the present road from Seville to Saint John de Alfarache. On gaining the high ground from the village to the convent and church, a fine amphitheatrical view is presented of the village of Helves, and the plain bounded by the mountains of Ronda, through which the river winds, decked by an orange grove, the property of Mr. Beck, a merchant in Seville, and which darkens over the stream with its thick foliage of green. From thence, proceeding through an olive plantation, we reach the church and convent; and from the front a stone balcony, with seats, hangs over a precipice of some hundred feet, supported by the ancient walls. Here the whole of Seville lies at the spectator's feet; to the left are seen the villages of Tomares (famous for a spring, whose water is brought to Seville, and considered slightly purgative), Camas, Santa Ponce, Algarva, Alcala de Rio, and to the right Alcala de Guadaira and the hills of Carmona, composing a view both extensive and beautiful. Besides the Moorish walls of San Juan de Alfarache, there exist others near at hand of greater antiquity, called Chaboya, below which are vestiges of a town. In this place is the baptismal

font described by Gregorius Turonensis, from which an annual miraculous supply of water flowed on the Saturday of the Holy Week, sustaining itself without running over, until touched by one baptised, when it fell again to its former level. Saint Gregorius says that Hermenegildus repaired, with his 300 followers, to this fortress, and expresses himself thus:—"Habito ergo tractatu de multis virorum millibus, trecentos viros elegit armatos, et intra castrum Osset, in cujus ecclesiâ fontes divinitus complentur, includit." We therefore see that it is undecided whether Alcala de Guadaira, or this fortress, may be termed Osset. That such a place existed, coins attest, bearing a female head, with the legend "Julia Constantia Osset" on one side, and on the other a naked figure bearing a bunch of grapes. Alcala de Rio also was included in the territory of Osset.

The parish church dates from great antiquity; it was before the fifteenth century the seat of the monks of Saint John the Baptist, who gave it the name, but they returned it to the crown; and in 1400 Bishop Mena, the founder of the Carthuja, translated thither the monks of the third order of the Franciscans, whose seat they occupied. The objects now worthy of notice in the building are paintings by Juan de Castillo, of the life of the two Saints John. They consist of four pictures: John the Baptist baptising Christ, and preaching in the Desert; The Evangelist writing; and his

Martyrdom in a vase of boiling oil. These are the Castillos which have pleased me most, and are preferable to those seen in the Sacristia Mayor of the Cathedral, which came from the Convent of Monte Sion. A Gothic fountain of transparent marble, for baptism, is shown in the church, with an elegant light-worked pedestal, from which we are told the horses of the Arab commanders of the fortress used to eat. The air here is excellent, and to the village below families resort on holydays to enjoy themselves, and pass their leisure hours. Indeed the country life is dear to all; and the philosopher, the man of business and of pleasure, esteem alike the ease and independence which it offers. The opposite banks of the river are covered with orange groves; their sale is the principal foreign trade which Seville enjoys. Fifty vessels, each containing about 300 chests, leave the river yearly for the United Kingdom, the value of which may amount to sixty thousand hard dollars; but in addition to this, there are shipments made, in greater or less proportion, of wool, wine, quicksilver, and salt, and for which hardly any returns are made in manufactured goods, owing to the existing prohibition, which is injurious to the English, as they have to pay in specie, and are not able to give in return the products of their industry.

MARCHENA.

The "Colonia Marcia" of the Romans is supposed to have been the modern Marchena: it was founded by Marcus Marcellus, who greatly augmented the population of Cordova, as some say; others, however, attribute its origin to the circumstance of Lucius Marcus having fixed his tent there, when he repelled the Carthaginians, after the death of the two Scipios, in a spot supposed to be near to Osuna. It was in this part of Andalusia that St. Apollonius suffered martyrdom with his companions:—"In Betica Marcheniæ, quæ Marcia Colonia dicitur, Sanctus Apollonius, cum sociis, qui pro Christo Domino percussione perempti sunt." This appears in the Chronicle of Julian Perez. Roman inscriptions of the time of Nero have been found in Marchena. Of the Arab writers Roasis says that "Marchena is a good town and well peopled." Saint Ferdinand made himself master of it in 1240, at the same period when he conquered Ecija, Estepa, and other places in the neighbourhood. Ferdinand the Fourth, who was named the "Emplazado," gave it in 1309 to the Ponces of Leon. Under Peter the Cruel it was ravaged and almost ruined by the Moors, to whom that monarch had given licence to enter the lands of Seville and Cordova.

Of the natural products of Marchena, the let-

tuce is remarkably fine. Columella speaks in praise of those of Cadiz in these terms:—

> " Et mea, quam generant Tartessi littora Gades,
> Candida vibrato discrimine, candida thyrso."

The neighbouring country affords fine pasture for cattle, and once contained a good breed of horses. The ancient parish of Santa Maria de la Nota stood within the castle: there is also another parochial church, dedicated to Saint John the Baptist. The walls and fortifications of Marchena were once much esteemed, although now in ruins; indeed Salazar Mendoza speaks of them in the highest terms, more particularly as he says they had a religious origin, having been built by an order from Pope Martin the Fifth, with aid from Christian charity, in 1430; and that they were marked with the arms of Colonna, the family of the pontiff.

PARROQUIA SANTA MARIA DE LAS CUEVAS. THE CARTHUJA.

Time, though it effects improvements in governments, lamentably ravages antiquities; no transformation can be greater, except the greatest of all in another world, than for a convent of the highest fame to become a pottery, however respectable the said pottery may be. There is cer-

tainly an analogy between the fragility of an earthen vessel and our human fragility, but to see some of the finest marble sculptures that ever decked a monastery removed from it, and a furnace for clay, with its rough, round, and homely dimensions, intruding on the sight in their place, destroys every interesting speculation, save that of the value of crockery ware.

The bishop Don Gonzalo de Mena founded on the site of a hermitage near to Triana, and in front of Seville, the Convent of Carthusians, to which order he had become attached at Burgos in the year 1400. The hermits, who dwelt in excavations of the earth, from whence the place took the name of Cuevas, and some members of the third order of Saint Francis, who had been sent by Mena to occupy the same place some time before, were removed to Saint John de Alfarache, another parochial church. In the year of its establishment there was a plague and famine in Seville, which this good bishop endeavoured to mitigate by giving food and medicine to the poor, but fell a victim himself to the contagion in 1401, leaving a thousand doubloons in gold for the prosecution of the work. His convent was embellished in the sixteenth century by a descendant of Alonzo the Eleventh, Don Fadrique Henriquez de Ribera, who built two mausoleums for his progenitors, and one in particular for his father and mother, on opposite sides of the present grand altar, and at

the foot of which he was at last buried himself, a flat slab being placed over him, with his figure, his blazons and armour traced upon it, and the following inscription: "Aqui yace el illustrissimo Señor Don Fadrique Henriquez de Ribera, Marques primero que fue de Tarifa, adelantado mayor de la Andalusia, el cual falleció á tres de Noviembre, de 1539; cuya anima Dios perdone." The tomb of the founder Mena was removed from the Carthuja, in 1820, to the cathedral; from thence, in the year 1823, it was brought back to the Carthuja, and, still later, was re-transported to the cathedral. The small church of the present building was the primitive church of worship at the foundation of the convent. Zuniga says that, in the year 1504, the members of the convent removed the body of the bishop from the present cathedral church, where it lay, in the chapel of Saint Iago, to their monastery. It is to be inferred, therefore, that it had already undergone a translation from its first grave. The body was discovered almost entire, with its pontifical robes, a salver, a cup, and the phial for holding consecrated oil. The following inscription was then placed over it: "La verdadara virtud, conque de mayor esplendor á mi linaje illustre, me levantó á la silla obispal de Calaborra y despues á la de Burgos, ultimamente fuí Arzobispo de Sevilla, viví inculpablemente, y no contento con procurar como buen pastor, aumentar la grey del

Señor, que apaceutaba, fundé, y doté amplisimamente este monasterio, para que en élhallaten muchas almas carrera de salvacion, y muchos pobres permaneciente el socorro de mi liberalidad, perdí la vida en tiempo de peste, porque aplacado el Señor en mi, mitigase su justicia con mis obejas, y despues de largos dias que estuve sepultado en la iglesia metropolitana de mi Cathedral, por diligancia y lagrimas de mis espirituales hijos, fuí traido á esta iglesia mia, donde cercado de sus piadosos trabajos que son frutos de mi caridad y zelo, esperando la segunda Estola. Reposa en el Señor Don Gonzalo de Mena natural de Toledo, murió año 1401." The tomb of the bishop was in the small church; indeed, there had been a long lawsuit between the family of Ribera and the monks, as to the question who was entitled to claim the convent as their property. It was decided that each had a right to part; the community to the works of Mena, and the Dukes of Alcala, or family of Ribera, to what they had built. The walls of the gardens and orange groves are almost washed by the Guadalquivir; the alleys of cypress mentioned by Morgado are still seen green and luxuriant. The number of cells amounted to seventy, or rather there were houses for that number, the upper stories being allotted for winter, and those below for summer accommodation. To each of these was attached a garden, planted with citron, lemon, and orange trees,

flowers and shrubs: every monk was allowed what he chose to eat and drink, and was supplied with all books he desired to read, and all instruments for carpenters' work, for in general the members of the convent applied themselves more to mechanics than to literature. In one of the cells was found a map of the world, traced on the wall. The privations of the profession were, to attend prayers at midnight, not to look on woman, and never to speak except on particular days, which occurred once or twice a year, or by permission of the Superior. I conversed with the prior before the dispersion of his flock, and found him affable and good-humoured. In the 16th century the community had funds for the following purposes:—To divide fifty-five measures (fanegas) of corn monthly, which was distributed amongst 110 poor widows; a maintenance for all foundlings put in or left at the gates; clothing for thirteen poor men at Christmas, who assisted in the choir at evening vespers; provision for sixty decayed gentlemen, who fed at the convent; and supplies of bread, soup, and water to as many poor as presented themselves, which Morgado estimates at so high a rate as from four to five hundred daily. There was also a fund for the maintenance of seven chaplains, who served at the small church contiguous to the grand entrance, which is to the west, the other being to the east, communicating only with some court yards and farm houses ad-

jacent to the convent. The whole of this building occupies eighteen Spanish acres; the orange grounds and gardens are of equal extent. It grieved me on my present visit to find what was once neat, clean, and resplendent, now dusty and neglected: to observe the empty niches of tombs, once ornamented with all the sumptuousness of carved and polished marble; to mark the pannels of coloured porcelain chipped and defaced, while the large convent clock, which has not yet been removed, struck mournfully in the silence of the deserted tenement. The walls which surround the grounds are built very massive, and inclining inwards, to prevent inundations, which sometimes cover the plain, and in 1783 rose to four, and in the following year ten feet within the gate. At that period the "mallicones" of Triana were made,—being small walls of stone to confine the waters which reach from the bridge to the Carthuja.

As you enter the west or principal gate, there is a chapel of convenient size for the parish, no stranger being allowed to intrude on the service where the monks performed their devotions. The arcade or portal under which you pass to enter the convent, is of Roman architecture, though not of the Roman time. From thence the visitor views the principal entrance of the convent, which contains a handsome circular window, spoiled however by square turrets at the edge of the

façade, of the worst Gothic; what was once a magnificent row of elms on each side of this approach, now survives only in a few aged stumps, picturesque, but mouldering in antiquity, and cut so that from their trunks heads of verdure spring in small branches. The gate conducts you to a court, on one side of which were the apartments of the prior, and on the other that assigned to strangers who visited the monastery; this last had attached to its entrance a small corridor, running close to the church walls, formed of beautifully united bricks, of small size, made concave within for mortar, so that none is seen in the exterior joints, the whole appearing of one piece. On entering the church, the first object which meets your sight is a rail which separates the "legos" from the monks of higher class, and between this rail and the door are the seats, sixteen in number, which the former occupied. In a chapel adjoining, to the right, was placed the famous Crucifixion in wood, by Montañes, now transferred to the chapel of the Calices, in the cathedral of Seville. In this chapel is a plate, which indicates that in 1784 the water rose here to nine feet. The "barbones," or elder brethren, of grave and severe aspect, who had suffered by austerity or misfortune, and enjoyed the higher rank of the fraternity, sat within the rail before mentioned, on forty seats equally distributed on each side of the church, flanking, but at a distance from, the

grand altar, which faces the entrance, where are the places of the "legos,"—brethren of an inferior class, who do not sing in mass, only in the choir, and are not yet friars. The seats of both classes are of carved walnut wood, beautifully scrolled and worked, each seat being surmounted by a saint, and each saint by an angel, fiddling, piping, or chaunting. Before this altar, and at the sides, lay the junior branches of the family of Perifan de Ribera, a man who served his country for near a century. The whole extent of these two chapels, from the grand entrance to the first step of the grand altar, is about 220 feet; behind the altar is the sagrario, the floor of which was once inlaid with tortoiseshell, but was removed by the French, and has been subsequently paved with ebony and silver scrolls, executed by José Gutierrez in 1816. The carved wood-work of the altar and the sagrario glitters with gold and colours, but is not of much merit. In the Sala Capitular were once the two Zurbarans, of Monks at Dinner, and Saint Bruno and the Pope, which have passed to the cathedral. The refectory, with the marble tables, which Zurbaran copied in the former of these pictures, has a beautiful pulpit, with a spiral staircase, from whence prayers were read during repasts. The tables have been all removed, or are about to be so. Three of them, cut in slabs, were purchased by, and now do service to, the author of this work. They were

twenty-five in number, of the best Genoa marble, and measure near nine feet each in length by three broad; ranged in single lines down each side of the refectory. The chapel of the founder, Mena, is 45 feet long by 15 broad, containing nothing curious. In a detached capilla, or chapel, which opens on the cemetery, planted with orange trees, and which is beautifully ornamented with compartments of painted tiles, once stood the figure of the patron Saint Bruno, carved by Montañes. The habitation of the prior, or "Celda-prioral," contains two rooms inhabited by Philip the Second, on occasion of his visit to the Carthuja; one, which was his bed-room, is only twelve feet square, and quite plain, as is likewise an adjoining one, of about three times the size, where he used to receive his court. In a small chapel to the north-east of the church, and near the sagrario, is a marble slab with the following inscription in Gothic letters, and which has not been removed to the university, like the rest:—"Aqui yace sepultado el honrado caballero de Arcos alcaide de Tarifa, que ganó á Gibraltar de los Moros enemigos de la santa fé Catholica año de 1504, fué bienhechor de la casa: roguemos al Señor por él." The Crucifixion by Montañes, which has been removed to the Capilla de los Calices, in the Cathedral of Seville, is an admirable performance; the inflexions of the muscles are boldly marked, and the expression of

the countenance probably served Murillo for a study, equalling in softness that which he conveyed to canvas.

The holy precincts of the Carthusian convent were stained with blood, in the year 1626; a member of the community slew the prior; he did not, however, as might have been supposed, expiate the homicide with his life, but died a natural death in 1678. Indeed, it is with the greatest difficulty that the extreme sentence of the law can be put into force in Spain; all parties interfere, and the general wish is to save the criminal, even amongst the friends of the injured party, and at the expense of justice; we sometimes hear of executions for desertion from the army, or for robbery on the high roads accompanied with violence; but in private quarrels, where one of the parties is killed, the murderer generally escapes with a short imprisonment. As long as the Spaniards carry knives, assassinations will be frequent; and to deprive them of such weapons would be considered unjust, as they serve ordinarily to cut their food. The Andalusians are however less violent than the inhabitants of the north of Spain; they rarely rise against their superiors in more than words, and their outrages proceed more from sudden impulses of passion than from any settled intention to commit injury; indeed the lower classes are often patient, docile, and honest, in circumstances where others would be passionate,

obstinate, and roguish. With all its good points, however, the Spanish character is unfavourable to the formation of a powerful or independent nation, governed constitutionally; no Spaniard knows nor can imagine what independence is, as we understand it; they can none of them move without a patron; they cannot form to themselves an idea of honour not conferred by kings; and in the south of Spain particularly, their vanity is so inordinate, that they will give up a project, and cease the examination of a question, if it in any way tends by its adoption or discussion to cast a shade upon their favourite whims and notions. With acknowledgments of their own depression and degeneracy often in their mouths, they yet are internally convinced that no nation under the sun is so great, so glorious, and so excellent as their own.

With their religion it is the same; they deride and ridicule the priests, yet at the first headache or sickness relapse to the abjectness of devotion, and cry out for a confessor. Doubtless these poor people are now seen to the greatest disadvantage; their affairs are involved in ruin, and nothing but the jealousy of other powers deters France from appropriating to herself the northern provinces, which Louis XIV. so much coveted, and the English from occupying Andalusia: we therefore must applaud that constancy and resolution which prevents them from being down-hearted, and sup-

plies the place of patriotism, which in the universal distrust, confusion, and poverty of the nation, can only appear at second hand, rather as a shade and colour than a substance. Society, morals, and even religion, never remain stationary; they must either retrograde or advance; an eternal change occurs in opinions and in the social relations of life; it is indeed evident to all who have had an opportunity of seeing the Spaniards as they were twenty years ago, and as they are now found, that a slight change for the better has taken place already amongst them, and we may fairly anticipate that it will continue progressive as long as peace is maintained in Europe. In case of a general war, the peninsula would doubtless retrograde in civilization, for the tree of knowledge is only just sprouting, and all hindrances to the communications with the countries from which it has been brought, would necessarily operate to prevent its attaining to a goodly growth. This, however, would only be what befalls every other country in proportion, when shut up within itself. The fear of an enemy causes distrust; a prejudice arises against every thing he does or proposes; we are alarmed at his most simple movements, and view with aversion his food, his manners, and his kind. As it is by union alone that a defensive body can maintain itself, all is afterwards considered sacred and excellent which was practised at the moment of common danger;

all detestable and vile that savours of the enemy: hence, therefore, wedded by these prejudices to ourselves and to our own habits, we necessarily remain stationary in civilization and knowledge. The French imagine that their revolution and their wars civilized the world; but it was not by arms they did so, but by the diffusion of principles and knowledge wholly independent of them. A plebeian endowed with learning asserted his superiority over an ignorant noble; old prejudices, indeed, resisted this admission, but the march of intellect was not to be arrested in its progress, and war ensued; its termination gave the world a convincing proof that mental ability and physical force constitue the only real elements of superiority one human creature possesses over another, while the pretensions of nobility serve only as a varnish to render the face of society more brilliant, without adding any thing to its solidity. The grateful pride of a line of ancestry, the splendour of a court, the possession of large fortune, all fall to nothing when unaccompanied by sense, knowledge, and well regulated ambition; indeed, they are only foils to make ignorance and weakness more glaring. Surrounded by power, we cannot, like Joshua, bid the sun to stand still, unless from divine authority; we can only wield the arms suited to our abilities, and like Phaëton, who borrowed the steeds of Phœbus, we are whirled to destruction in the endea-

vour to manage a mighty engine beyond our guidance. Unless our knowledge is proportioned to the station we occupy, we are compelled to consult others, and soon lose both power and independence. This, therefore, is necessary for the welfare of society and security of every nation, in all political stages, that the wisdom of the prince should be sufficient, which it rarely is, for his station of governor, or that the people should have information to enable them to appreciate freedom, before it is entrusted to them. The horrors of the French revolution proceeded from good principles ill directed; the king knew not how to govern, and the people were no less incompetent to direct or enjoy liberty. Each side abused its powers, and the civil war which succeeded only handed the nation over to what was worse,—an oligarchy of democrats. The despotism of a commonwealth is only more supportable than that of a monarchy, as more flattering; if we suffer under it, as we often do, we have at least the satisfaction of knowing that the ills inflicted are not from the will of one man, nor arising from the mere caprice of the many-headed monster, the people, but are submitted to after a consultation has been held for the general good, among those who, nominally at least, derive their authority from the consent of the whole body.

But however we may be disposed to censure the polity or government of other nations, as dif-

fering from our own, we should do well to reflect that probably their condition suits them, and that it is the soundest policy not to interfere in the affairs of other states, from a hope of bettering their social condition; that, as a general rule, we should content ourselves with aiding others when we can, only interfering with or opposing their internal proceedings when they are found to be dangerous to our own existence. The Tory and Whig wars which have overwhelmed us with debt, were ostensibly indeed undertaken for the protection of our commerce, but in reality to support a king and his nobility in their government, in the maintenance of which the welfare of the nation was assumed to consist. Our rulers were too ignorant to understand that no foreign commerce, however favourable, will repay the expenses of armaments to gain it. Indeed, if we keep to ourselves what we have acquired, and establish an exclusive monopoly, our nation must suffer, like ill-fated Spain, either from the stagnation of commerce, or from the operation of illicit traders; and yet for such purposes wars are undertaken and defended. The duty on foreign corn is enforced, really because, as it is believed, it enables the aristocracy, in whose hands political power is lodged, to live luxuriously, and obtain high rents: although it is quite as doubtful whether the removal of it would at all injure the condition of the higher classes, after a few

years, as it is whether it would ameliorate that of the lower, to whom, however, it is at all events a source of great heartburning, if not distress. Great Britain presents the anomaly of desiring, like the scorpion, to sting itself to death, in the same way that it attempted to ruin the French, during their revolutionary war, by preventing the introduction of corn at a season of famine; now inflicting at home the evil once intended for an enemy.

OSSET.

All we know about this place is what Pliny writes:—"Et a lævâ Hispalis cognomine Romulensis; ex adverso Osset, quod cognominatur Julia Constantia:" and we see medals with a face on one side, and the word "Osset,"—on the other a husbandman with a large bunch of grapes in his hand; but it is probable that Osset was a district, for it included Alcala del Rio, or, as it was called, "Aquas Duras," and, from the chronicle of Marcus Maximus, Gregory suffered martyrdom there. "In Hispaniâ Bæticâ, apud Aquas Duras, quæ Osset dicitur, moritur gloriose Gregorius famulus Dei." Castelleja, San Juan de Alfarache, and indeed Alcala de Guadaira, may have all belonged to this commune.

TRIANA.

This suburb of Seville may now contain ten thousand inhabitants. In 1770 its numbers were less; and the yellow-fever of 1800 considerably reduced them at that time. Formerly it was altogether, and indeed is now partially, the resort of sea-faring men, and one Rodrigo de Triana, accompanying Columbus to America, in 1492, was the first who descried land in the ship called the Pinta, commanded by Martin Alfonso Pinzon. The Farfanes, who aided Cortes in Mexico, came also from Triana; of whom Moratin says in the poem of "Las Naves de Cortes destruidas,"—

> "Farfanes aquel alto que blandia
> La pica, y de su patria amartelado
> Se va siempre acordando en sombra vana
> De la dulce Sevilla y de Triana."

The marine wood deposits were in the "Campo de los Remedios" of this place, where was worshipped an image of the Virgin, which gave its name to the adjacent convent. In the present day the Lilliputian fleet may consist of 150 small craft, between boats and barges. One thousand seven hundred and thirty-nine acres are all the land dependant on Triana, which are divided into gardens, orchards, and arable land. The plain in which Triana stands is traversed diagonally by a Moorish ditch called the "Madre," which dis-

charges the waters of the river in flood time.. The manufacture of painted tiles, or Azulejos, is very extensive, and fine specimens of them are seen at the Carthusian convent, in the cloister of Saint Michael, the Alcazar, and Casa de Pilatos, at Seville. A square yard costs about ten shillings. In 1791, 346 persons were employed in this manufacture, which produced a profit of more than ten thousand pounds sterling; but it has now fallen nearly a third. At the entrance from Santa Ponce and the Carthusian convent, large sales of agricultural produce are made, and vagabonds stroll up and down to levy contributions on the sellers, knife in hand. These "graceless and godless men," as Dr. Southey calls the French army of Buonaparte in Egypt, pay little heed to justice or authority; time has sanctioned their abuses, and under a despotic government, violence, when not directed against the chiefs, is too often overlooked; they therefore plunder and lie idle. Perpetual groups of urchins, crawling in the sun and playing at cards, recall to mind the faithful representation of the beggar boys of Murillo. The church of Saint Anne is head of a parish containing a thousand houses, and was founded by Alfonso the Learned, in consequence of the following miracle, which is announced on one of its walls:—"The king was suffering from acute pain in his eyes, when one fell out from its orbit; he prayed to St. Anne, and promised to build her a

church in this spot, when suddenly the eye returned to its orbit again." The church was accordingly built, and consecrated by Don Remon the archbishop, in 1280. Its pavement has since been raised, as it was usual at that time to descend by steps into places of worship. The altar-piece is filled with fifteen paintings on wood, by Pedro de Campana, representing passages in the life of St. Anne and the Virgin, whose Assumption is at the top, and in the centre of the second body, St. George is represented on horseback, slaying the Dragon: the chapel of that saint having been annexed to this church at the same period when the painting was executed, which dignity it gained from the castle of Triana, at the conquest, having been occupied by knights of the order. The pictures of Campana are ill kept, and obscured by dirt, as is also a fine Madonna and Child, contemplated by two angels sitting on a cornice, from the hand of Alejo Fernandez, an ancient painter of considerable merit, and who worked in the cathedral of Seville, as well as in the Geronomite convent of Cordova, where he painted the great altar. He was still living in 1525. The pulpit is worked in flowered stone, of great antiquity; and we observe in the church an Assumption, by Herrera the younger, and an Alfonso Vasquez, representing Christ triumphing over Satan; the latter, however, is a poor picture. The church of Nuestra Señora de la O is a pa-

rochial one, supplementary to that of Saint Anne. It stands on the site of a chapel formerly dedicated to Saint Bridget, and the Saints Justa and Rufina. The brotherhood of our Lady of the O was formed in 1566, but the church was not formed into a parochial one till 1615. In 1763, Clement XIII. gave its frequenters the same indulgences as those of Saint Peter at Rome, annexing it to Santa Maria Rotunda. There are two pictures in this church of some merit, one of Jesus, Mary and Joseph, by Juan Simon Gutierrez; another of Christ appearing to Saint Peter on the sea-shore, by Stephen Marquez. In the year 1404 criminals were hanged on a tower which stood near to the site of this church, and remains of which, Matute says, are visible on the river-side, at a place now called the Enramadilla: the building is said to have been octangular.

In Triana was established one of the two manufactories of soap in Andalusia, it being forbidden to make any of that material save here and in the parish of Saint Salvador in Seville, at a place where were afterwards placed the stables of the family of Saavedra. The manufactory of Triana stood in the "Calle de Castilla," from whence the name which we apply of "soap of Castile." The privilege of making soap was not even granted to Cadiz. In Seville the soft soap was manufactured, and in Triana the hard, the latter being exported to America, Flanders, and England. The sum

paid to government by the contractors of Triana was 20,000 dollars yearly.

The tribunal of the Inquisition was first established in Seville by Ferdinand and Isabella, in 1481, although it existed under Saint Ferdinand; it was intended for a check upon conversion to Judaism, as expressed in the mandates of these sovereigns:—" Know ye all, that perceiving in our kingdoms and lordships there exist some bad Christians, apostates and heretics, who, in spite of having been baptized, and declaring themselves Christians, have turned and do still turn to the sect, the superstition, and the perfidy of the Jews, &c. &c." The following inscription was placed in the entrance of the building:—" Sanctum Inquisitionis officium contra Hæreticorum pravitatem in Hispaniæ regnis initiatum est Hispali anno 1481, sedente in trono Apostolico Sixto IV. a quo fuit concessum, et regnantibus in Hispaniâ Ferdinando V. et Elisabeth, a quibus fuit imprecatum. Generalis inquisitor primus fuit Frater Thomas de Torquemada, Prior conventus Sanctæ Crucis Segoviensis, ordinis predicatorum: faxit Deus ut in fidei tutelam, et augmentum infinem usque sæculi permaneat. Exurge, Domine; judica causam tuam: capito nobis vulpes."

Doctor Lobon was assistant to Torquemada, and both were active in persecuting the Hebrew race. We find by a later inscription, which was placed on the gate of the castle or Moorish fort,

that in the year 1524 twenty thousand heretics had been converted, and one thousand burned; so that it appears that since the commencement of the operations of the Holy Office, more than one had every day been reclaimed to the faith, and about one in three hundred burned. This, however, is the Spanish account, while others say that three times the number perished. The Inquisition continued in Triana until 1626, when, in consequence of a flood which damaged the building, it was removed to the parish of Saint Mark in Seville, where it occupied the house of the Tellos Taveras until 1639; it then returned to its original habitation; but being always insecure, from the floods of the Guadalquivir, it was at last moved to the old Alameda, on the 30th of November, 1785, the persons arrested having been conveyed there on the preceding night with great secrecy. It was usual to cover the wheels of the carriages which conveyed the members in their nocturnal visits with cork wood, so that no noise was made when they stopped to search houses or arrest suspected persons. The alarm at an inquisitorial visit was so great, that a governor of Andalusia, under Charles the Fourth, called, from his wealth and favour at court, "El Señor del gran poder," when he was roused from his bed by one of the members, in his hurry to dress, presented himself before the inquisitor with his wig reversed. The visit, however, was only made to

inquire whether he had in his possession any lascivious prints or pictures, as information had been laid at the office to that effect.

The most celebrated executions in Seville were in the years 1660, 1692, 1695, 1700, and 1703. In 1660, thirty-eight converted Jews were burnt, thirty-one in "estatua," which means in effigy, and seven in person, of whom two were women; fifty-two other offenders were punished in a greater or less degree. The ceremony lasted from five in the morning till nine at night, and was held in the Plaza of Saint Francis at Seville; the procession was headed by the holy cross, silver gilt, covered with black crape. In the execution of 1692 perished Miguel del Aguila, a painter accused of witchcraft, prophesying, and lying; the two latter charges were probably well founded. In 1696, Ana Eagusa, a native of Palermo, was punished for lying and pretending to revelation, with two years' imprisonment, and eight of banishment: ten convicted persons were executed at the same time. In 1695, five women and two men suffered, besides a religious person, or beata, of Port Saint Mary, called Catalina Briguela, who was accused of having held an understanding with the devil since seven years of age, and of having disturbed the peace of the province; she was punished with 200 stripes, and eight years of banishment. In 1700, more than twenty convicted persons suffered, and one in effigy. In

the year 1703 there was a famous execution, of Diego Duro, an irreclaimable Jew; and the painting of Lucas Valdes, in the church of Saint Paul, alludes to this occurrence, in which, with an anachronism common among painters, he introduces Saint Ferdinand, as Matute says, carrying wood to the fire. This picture is now destroyed. I was told it represented Philip the Second in that amiable occupation; however this may be, Saint Ferdinand used, as Father Florez relates, to carry wood with his own hand to burn the heretics:—"El mismo solia conducir la leña para el suplicio de los hereges;" and other historians state that so early as 1236, he thus assisted in the burning of culprits in Palencia. In 1722 and 1724, other executions took place; they continued, indeed, until nearly the end of the last century, when they finally ceased: the last who suffered (as has been already observed in treating of the Quemadero), being a poor woman accused of laying eggs, in 1780. The seat of the Inquisition is now a market-place; the face of the building has been completely remodelled, and the Moorish tower fell down within the present century. An adjoining part of the building serves as a warehouse for pottery-work, and the whole property has passed into the hands of the family of Medina Sidonia.

The two principal monasteries of Triana are those of Santa Maria de la Victoria, and of Nuestra Señora de los Remedios. The first belongs to

the order of friars Minimos de San Francisco de Paula, the latter to the Carmelites of the first order. The Franciscans came, with their provincial master, Don Pedro de Almodovar, to Seville in 1513, being ten in number, from Ecija, having the intention to settle within the town, and procured a licence to that effect from Don Diego Deza, then archbishop; but they afterwards preferred possessing the church and hospital of Saint Sebastian in Triana, which had existed from time immemorial, and there they fixed their statutes and conferences four years afterwards. In 1517, Don Francisco de Cordova, bishop of Velandia, and assistant to the Archbishop of Seville, consecrated the place in its present name. Francis Duarte built the Capilla Mayor of the church in 1524, and was buried there in 1554. He collected many relics, and presented the following to the church:—a part of the cross of Christ, hair and milk of the most holy Mary, a tooth of Saint John the Baptist, part of the beard of Saint Paul, a piece of Aaron's wand, and five heads of the eleven thousand virgins of Cologne, which were publicly shown on the Sundays in Lent! The tomb of Clara de Jesus Montero, one of the pious females of Triana, is placed here. Of this devout person, who died in the odour of sanctity in 1695, it is related, that when quite a child, and during the absence of her parents, a beggar having demanded succour, and

permission to rest in the house, Clara allowed him to occupy the bed of her mother, who, returning home, chid her daughter for doing so, and on proceeding to the room in order to dislodge the unwelcome visitor, found he had disappeared, and that an image of Jesus crucified occupied his place. The miracle operated in deciding Clara to adopt a monastic life. She spent hours immoveably fixed in prayer, and on one occasion, while thus employed, she felt something rise from her leg, pass over her body, and come out from beneath her dress at the shoulder. It did not, however, withdraw her from her devotions, and was found to be a scorpion, which had passed over her body without biting her. The founder of the second convent just mentioned was Friar Peter, whose origin is doubtful. Morgado says of him, that a strange man, of grave aspect and venerable appearance, already mature in age, made his appearance on the banks of the Guadalquivir, during the year of our Lord 1540, regarding with fixed attention the ships moored in the river. Whether some disappointed passion lurked beneath, which influenced him to devotion, or whether, by musing on the current of the waters, and considering the dangers and vicissitudes to which men are exposed in voyages, he compared them with those of our journey through life, and so resolved to retire from its perils, history does not affirm, although an opinion afterwards gained cre-

dence, that the stranger was no ordinary person, but of either royal or noble descent. However, whatever might have been the causes for his contemplative disposition, the various objects which met his eyes fostered and confirmed it, and the busy scene of the harbour, the lovely face of the river, and the bright blue sky above, arrested the holy man's attention, and pleased him so much, that he commenced gathering fragments of wood to build himself a hermitage, and sat quietly down near to the Franciscan convent, rather to the south of the houses of Triana, furnishing his residence with an image of our Lady de los Remedios, in order that crews of vessels which passed to the bar of Saint Lucar, and made voyages to America, might pray for and benefit by the protection of her saintship. The Sevillans, who are even now simple and religious, were at that time much more so,—besides being possessed of great wealth; they therefore gave money, and paid many visits, to Friar Peter, till by degrees the brethren in the neighbouring convent became jealous, and very charitably endeavoured to dislodge the new settler. The worthy devotee, although he professed to have retired from and be disgusted with the world, had not allowed its troubles to break his spirit; he stood firm, resisted the hostile friars, and after making two journies to Rome, managed to get his hermitage an-

nexed to Saint John Lateran of the Holy See, by a bull from the Pope, and snapped his fingers at the enraged Franciscans of Triana. Upon this success, penitents and donations flocked to and were poured upon the hermitage, in greater abundance than manna to the Israelites, and within three years from his first establishment Friar Peter was able to build a church, and furnish accommodation for several companions, whose devotions he directed. He lived thus holily and well for many years, and after his death the property passed into the hands of the primitive Carmelites of Pastrana, a town in New Castile, on the Tagus, who, coming to reside here, made it an establishment of greater importance. The kitchen-garden and orange-ground annexed were the finest in Seville: the Noria, or water-pump, and the tank, were the admiration of visitors; indeed, generally speaking, the enjoyments offered to the eyes of the vulgar in monastic abodes were of themselves enough to make a religious calling popular, even had the population in general been rich, and indifferent to religious observances; and this was still more the case in Spain, where most were poor, and almost all fanatical. In monkish cells were united all the learned, and in their dependent possessions was collected very much of the wealth of the times; besides which, the favour of Rome rendered their inmates and

masters irresistible even to royalty. In the present year, the garden and convent have been sold for twenty thousand pounds sterling.

The convent of our Lady de la Consolacion is for nuns of the Minimas order, who formerly existed in the town of Fuentes de Leon, and was brought here in 1563, being at that time too poor to maintain itself in the former place. In consequence of an inundation, the sisterhood divided, one part coming to Seville, and residing in the street of the Sierpe; when the waters fell, the other returned to Triana. Juan Rodriquez of Santa Marina was buried in this church, in 1607; the histories say that the body was found uncorrupted after the twentieth day. A chapel close to this convent was called after our Lady de la Encarnacion, and in 1734, the then Archbishop of Seville, Don Lucas de Salcedo, allowed mass to be celebrated there. In the same street with the two last named religious establishments, (which is the handsomest in Triana, and called the Calle de la Cana,) on the west side of it, was the convent of Saint Jacinthus; it was founded by Baltazar de Silveira, a native of the Terceira Isles, subject to the Portuguese, and the order of its inmates was that of Santo Domingo, being thirty-five brethren in number. The spot of its first establishment was between the parish hospital of Saint Lazarus, and that of the "fuente del Arzobispo," in a plot of land called Cantalobos; from

whence it was moved to the site of a hermitage dedicated to our Lady de la Candelaria, in 1670. A handsome church, in which mass was said, fell down shortly after its erection.

The University of Mariners, composed of those who sailed to and from the Indies, possessed on the Triana bank of the river a hospital and confraternity, governed by an ecclesiastical administrator, which was dedicated to our Lady del buen Ayre, Saint Peter, and Saint Andrew; the members of which founded a chaplainship for saying masses in the church of Saint Anne, which they endowed from the proceeds of two houses in Seville, one near the gate of the Arenal, and the other in the street of the Rabeta: but in 1683, in consequence of the ardour with which nautical studies were pursued in the country, they removed to Saint Elmo, taking with them the sepulchral stone of their cemetery, on which was placed the following inscription:—"Esta Loza y huesos se trasladaron de la Antigua Iglesia de los Marinantes de Triana á la de este real colegio de S. Sant Elmo en 1° Marzo de 1779 años." The land which the Triana hospital had occupied was sold in 1780 to the canon Don Ferdinando Narbona, who built on it a handsome house, with doors and a balcony to the river side and to the "Calle larga;" placing a cross of wood in the garden, at the spot occupied by the Sagrario.

A ferruginous water is found in the "Huerta,"

or orchard, of "Molina," at Triana, which women are said to drink for obstructions, with good effect. As the visitor proceeds from the gate of Triana, in Seville, towards the bridge, he traverses a small suburb called the Cesteria, belonging to the parish of Saint Mary Magdalen, and in which is placed the convent "del Popolo; the foundation of this suburb is posterior to the conquest.

UTRERA.

This town was called Utriculum in the fourth century: it was at that time the theatre of several martyrdoms, amongst others of Saint Straton, who, bound to two bent trees, was torn in pieces by their relaxation:—

> "Occidit ille Scinis, magnis male viribus usus,
> Qui poterat curvare trabes, et agebat ab alto
> Ad terram latè sparsuras corpora pinus."

Perhaps it may have gained the name from the soldiers of Augustus, who, at the end of the Cantabrian war, twenty-three years before Christ, were sent here, they having probably proceeded from the Etruscan colonies of Utriculum, now Otregoli. The earlier and Greek name, Caro says, was Betis, which has been often given in antiquity to cities having large flocks of sheep, and which produced the lambskin covering called

in Greek the Beta, which was famed also amongst the Romans:—"Bæta pellis et in hyeme et in æstate bona est." Two streams run through Utrera, which form fountains, and a panegyrist of the place applies to one of them, called the Lamedilla, these verses of Ausonius:—

> "Salve, fons; ignote ortu, sacer, alme, perennis,
> Vitree, glauce, profunde, sonore, illimis, opace."

The town is situated in a plain, and surrounded by walls: its population, in the middle of the last century, amounted to ten or twelve thousand inhabitants; at present it may be calculated at somewhat more. The disposition of the inhabitants is kind and friendly, so that the following sentence has become proverbial—"Matalo y vete á Utrera"—"Kill him, and fly to Utrera." The quantity of cattle in this neighbourhood is very great, and the soil is fertile. The arms of Utrera are a castle, surmounted by the half-figure of a woman, crowned, with an olive-branch in the right hand, and in the left a sceptre. Sabinus, the first Archbishop of Seville, and director of the sainted sisters Justa and Rufina, was a native of this town; to him God revealed the well into which Diogenianus had caused the body of Justa to be thrown, whose remains he collected to the ashes of Rufina, who had been burned in the amphitheatre. Saint Ferdinand obtained possession of Utrera in the same year in which Seville

submitted to him, and portioned it out to his followers for repopulation, after the evacuation of the Moors. Among the settlers was a poet of the king, called Domingo Abad, who wrote "Romances," of which the following is a specimen :—

En somo del Puerto
Cuideme ser muerto
De nieve, y de frio
E dese rocio
De la madrugada
A la Decida
De una corrida
Fallé la Serrana
Fermosa, lozana
E bien colorida.
Dixela á ella:
Omillone bella
Distu que bien corres
Aqui no te engorres
Que el sol se recala
Dixel frio tengo
E por esso vengo
A vos fermosura:
Querer por mesura
Abrir la posada.
Dixo la moza:
Cormano la choza
Está defendida
Non avedes guarida
Sin facer jornada.

In the ninth year of the reign of Alfonso the Learned, the tributary Moorish princes revolted against him, and those who inhabited Utrera joined them. The tower was however defended by a friar of the order of Calatrava, called Don Aliman, and they could not take it. At the same period, the Alcazar of Xeres was also commanded by Garcigomez Carrillo, a Christian knight, who, when the Moors prevailed against his garrison, retired to the tower of the Alcazar with five or six others, and the doors being broken down and burnt, and his companions all slain, the enemy had so much respect for his valour that they

would not kill him, and he being resolved not to surrender, they caught him with iron hooks, and made him prisoner. In the year 1263, however, the tower was regained by Alfonso the Learned. Under Alfonso the Eleventh, the inhabitants of Utrera formed a part of the army at the battle of Rio Salado, in 1340, as the following ancient verses attest:—

"De Ecija sale el Maestre
Capitan de la frontera
Lleva Caballeros de Arcos
Y el peonage de Utrera."

In 1368, the town, now become populous, was destroyed by Mahomad, king of Granada, although he was at that time in alliance with Don Pedro, the Spanish monarch. As we descend to the close of the fourteenth century, and during the reign of Henry the Third, civil dissensions disturbed Andalusia, and involved Utrera in war. Alvar Perez de Guzman was admiral of Spain, a post solicited by Hurtado de Mendoza, who had much influence at court, the king being in his minority, and directed by guardians. A relation of Guzman, the Count of Niebla, assisted Mendoza, and Utrera took part with the Count. The grand admiral was dispossessed of his station, but he united with Pedro Ponce, lord of Marchena, and seized on Seville, and the count of Niebla and Mendoza retired to Utrera. Many lives were lost, and the peaceable inhabitants, finding them-

selves on one side exposed to the Moors, and on the other to the horrors of a civil war, determined on leaving the country altogether. The civil magistrates therefore met, and threw themselves into the arms of the Sevillans, who afforded them protection. From this period began the feuds of the Ponces and the Guzmans, which descended to their successors, the Marquis of Cadiz being the descendant of the former, and the Duke of Medina that of the Count of Niebla. Ferdinand and Isabella endeavoured to compose these feuds, and ordered that the castle of Utrera should be given up to the town of Seville, which Ferdinand Arias de Saavedra refused to comply with, saying that his father had received it from king Henry the Fourth, and that it was an unjust request on their part. The consequence was that the castle was besieged, but after forty days, all attacks against it being unsuccessful, the grand treasurer of the queen, Gutierra de Cardenas, ancestor of the Dukes of Maqueda, entered into a parley, but could not induce the commander to surrender; he therefore ordered an assault upon four points simultaneously, making the most vigorous one towards the gate of Xeres. Although the gates were destroyed, the commander, Juan Plazer, and an officer, Juan Garcia, second in command, determinedly repelled the attack; at last these were slain fighting, and the whole garrison put to the sword, with the exception of twenty-two

who laid down their arms, and they were taken to Seville, and hanged next day in the Tablada. It is said that during the attack, those without cried, "Give up the town to the king;" and those within replied, "Juan Plazer will not;" and again, "Give up the town to the king," and the reply was, "Juan Garcia will not." From the period of Ferdinand and Isabella, the castles and baronial residences in Spain fell to ruin; they were found dangerous to kingly power in revolutionary periods, and expensive to maintain in time of peace: the nobles attended at court, and their residences were gradually abandoned and neglected. After Utrera was taken, most of the other partisans, who had ravaged the country under pretence of taking sides with the Ponces or the Guzmans, laid down their arms, with the exception, however, of the commander of Coronilla, who was at the head of the Membrilla party, to the great damage of the neighbourhood; in consequence of which Garcia Lobato, native of Moron, and entrusted with the command of the castle of Cote, insinuated himself into his confidence, and invited him to dinner, after which, taking him out to see the fortifications of the castle, on reaching a very deep Moorish dungeon, called Mazmorra, he precipitated him into it, and there he finished his days. A song of the times used to be—

Este es Cote Coronilla,
Este es Cote y no Membrilla.

His adherents, upon this disaster, immediately dispersed. Arias de Saavedra, the Count of Niebla, was subsequently condemned to death, with forfeiture of all his dignities and property. The sentence was not carried into effect, owing to the intercession of his friends; but it seems Providence determined to punish him for having been the cause of so many deaths; for on Christmas night, being in Penafiel with his wife and sons, the room in which they were suddenly gave way, and they all perished. His possessions in Utrera are now occupied by the convent of the Carmelites.

The remaining part of the annals of Utrera is chiefly occupied with petty exploits with the Moors, and a visit of Ferdinand the Catholic king, in which he made up the quarrels between Mateo Palacios and Alvarez de Bohorquin, who had married a daughter of the former without his consent, whence a new example of the spirit of partisanship threatened to involve all Utrera in the quarrel. Mateos was pacified, and his two sons, who had served in the wars of Granada, received the honour of the golden spear. In 1568, Philip the Second visited Seville, on occasion of the wars with the Moriscos, which endangered his throne, and Utrera figured in the allegorical decorations of the period, as a handsome matron, in a dress the upper part of which was yellow, and the lower blue, with ears of corn under her arm, and

plates of baked bread, grapes, with pine nuts, and on her breast an image of our Lady of the Consolation; at her feet were verses, which set forth that all the pride of the town consisted in the possession of this Virgin :—

> " Una Virgen que en mi veo
> Es lo que mas me engrandeze."

In the year 1598, Utrera became the residence of some Moors, under the following circumstances. Two brothers, Hamet and Benhamet, reigned in Morocco, and had agreed that the first-born son of either should succeed to their joint authority, and subsequently the younger ones, without its passing to grandsons until all these died, when the succession was again to become lineal. This arrangement, as may be supposed, caused discord at the outset; for Benhamet had an elder son who desired to be the single possessor of the government. At length, however, the succession fell to the son of the youngest brother, who reigned sixteen years in peace and tranquillity, and declared his son his successor, slaying at the same time one of his own brothers, in order that there might be less danger of opposition. Another brother, however, Muley Meluc, took up arms, and dispossessed his nephew of the government, having made a voyage to Constantinople, and being aided by the Turks. Hamet retired to the mountains of Suza, where

he still maintained himself, but at last solicited the aid of Philip the Second, who refused to assist him; and afterwards that of the King of Portugal and Sebastian, who joined him, but was defeated in battle and slain, while Hamet was drowned in crossing a river. Meluc died before the news of the victory reached him, which took place in 1578; and, although he left a young son, his brother Hamet was called to the throne, and causing the body of the drowned king to be sought for in the river, filled it with straw, and entered Fez with it in triumph. The son of the Hamet who was drowned left Africa for Lisbon, with an uncle named Muley Nacer, he being called Muley Xeque, where he was received with a train of one hundred Moors. Afterwards, however, they removed to Utrera and Carmona, Muley Xeque occupying the latter place, and Muley Nacer the former. The houses occupied by Muley Nacer in Utrera belonged to Don Rodrigo Ponce, and took the name of the Rey Moro. Some time afterwards, Muley Xeque changed his religion, and was baptized under the name of Philip of Africa, King Philip the Second officiating as godfather. The converted Moor was made a grandee of Spain, and presented to a "Comienda" of Saint Iago, with 12,000 ducats of annual income. Another Moor, one of his followers, also changed his religion, and was baptized Diego, from having heard, as he said, this

word pronounced by a supernatural voice. Muley Nacer was still ambitious, however, of reigning in Africa, and in 1595 obtained permission from Philip to return to Fez, and invited such of his followers as chose to accompany him, with which invitation few complied; on mounting his horse, the animal gave him a kick, which was considered a bad omen: he nevertheless persisted, and was joined in Africa by six or seven thousand partisans. He had also applied for succours to the King of Spain, which were refused, since peace existed between that country and Africa. At first he was successful; but finally the fortune of war changed, for the King of Fez, collecting a large army, dispersed the invaders, and decapitated Muley. Thus ended the fortunes of these Moors. Utrera and Carmona were inhabited by them for six years, and they were the first who introduced and brought into fashion the red melons, called Zandias, not before known in Spain, but which have now become popular with and acceptable to all classes.

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THE END.

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